

American String Teacher

Official Publication of the
AMERICAN STRING TEACHERS ASSOCIATION

Spring 1960

Volume X—No. 2

ASTA Summer Conference . . . Offerings Expanded

Put-in-Bay, Ohio: July 17-23
Colorado Springs: August 3-10
Gettysburg, Pa.: August 13-20
Interlochen, Mich.: August 23-30
Idyllwild, Calif.: Sept. 3-8

The success of ASTA summer conferences for string teachers and players prompted expansion to include helpful vacation and study opportunities. In addition to the Interlochen String Teachers Conference, now in its tenth year, and the Colorado String Conference, successfully launched at Colorado College, Colorado Springs, last year—ASTA is happy to announce two additional summer programs arranged by the National ASTA and a third one arranged by the Ohio unit of ASTA.



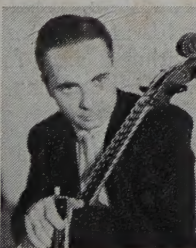
Kendall



Doktor & Lanner



Ciompi



Bekefi

The Interlochen session is described elsewhere in this paper. The Colorado String Conference and Chamber Music Workshop will offer the same distinguished faculty as last year, with members of the Colorado College Summer School faculty in residence—George Bekefi, Cello; Giorgio Ciompi, Violin; and Paul Doktor, Viola. Those representing ASTA are Paul Rolland, Violinist and program chairman; Howard M. Van



Stoner



Hilligoss

Sickle, General Organization, String Education. A special feature of the Conference will be offered by Dr. John Kendall of Muskingum College, New Concord, Ohio, who will lecture on the famous Japanese violin school of Suzuki. Dr. Eugene Hilligoss and Dr. Paul Stoner of Colorado, and Louis C. Trzcinski of Nebraska will contribute to the sessions on string education. A planning meeting for the 1961 National Convention, to be held jointly with MTNA in Philadelphia, will be held in Colorado Springs during the Conference by the ASTA Executive Board.

* * *

The first Gettysburg String Conference is made possible by a generous grant by the Theo. Presser Foundation as well as by the excellent facilities provided by Gettysburg College. It is expected to become an annual event sponsored by ASTA.

The Gettysburg String Conference will provide a full program for the public school and private teacher, for the chamber music player and for the college and high school student alike. Excellent living accommodations, recreation facilities, together with the various musical offerings, will make this a memorable event for all those attending.

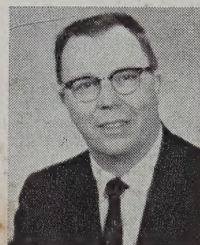
The Gettysburg staff will include Bekefi, Rolland, and Van Sickle fortified by two seasons of Colorado Springs teamwork—as well as Samuel Applebaum, Harold Klatz, John Kendall, Howard Lee Koch, Marvin Rabin, James E. Shaw, Jr., and Murray Grodner. Gettysburg holds many attractions for our conference in

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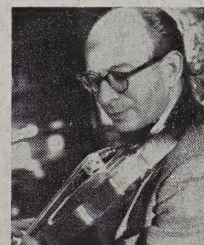
Van Sickle New Editor Of A.S.T.

With the resignation of Paul Rolland, founder and editor of this magazine for its first ten years of circulation, Howard M. Van Sickle will be the new editor of the *American String Teacher*. Howard's editorial talents have already been evidenced by his *Minnesota String Stuff* and the recently published *String Talk*. ASTA is fortunate to have such an able successor to step into this important editorial position next fall.

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Van Sickle



Rolland

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ASTA Summer Conference

(Continued from page 1)

addition to its historical background. The excellent facilities of Gettysburg College and opportunities for trips and excursions will add to the musical offerings.

The Idyllwild Conference is proud to present a distinguished faculty. Participation in this conference at the threshold of school-opening will be invaluable to the teachers in California. Its distinguished faculty will include Henri Temianka; Joachim Chassman, and Alice Schoenfeld, Violin; Albert Gillis, Viola;

At Gettysburg



Applebaum



Grodner

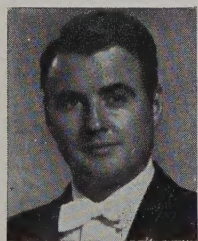


Temianka

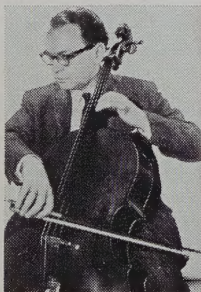


Chassman, J.

At Idyllwild



Gillis



Rejto

Gabor Rejto, Eleanor Schoenfeld, Cello; Richard Kelley, String Bass; Ralph Rush and Ralph Matesky, String Education.

For those who wish to play chamber music in July, we can highly recommend a musical vacation at the Put-In-Bay Chamber Music Festival, sponsored by the Ohio Unit of ASTA on scenic Lake Erie. This program will be under the musical direction of Dr. John Kendall, and a capable chamber music staff will direct the ensemble activities. The Put-in-Bay session offers excellent opportunities for vacation with music at exceedingly low rates. Chamber music players and their families are welcome to take part in this event. For particulars, write to Prof. Theron McClure, Music Department, Ohio State University, Columbus, Ohio.

Members of the Put-in-Bay String Workshop on a cruise across Lake Erie. Photo by Arnold Magries, of Alard Quartet.

Decade of Summer Strings at Interlochen

Next August 23 to 30 will culminate ten years of post-camp string sessions. Begun in 1950 with 18 enthusiastic fiddlers and cellists, the Interlochen Summer String Conference has grown to nearly 300 musicians, including wind, classic guitar, and piano teachers and performers. For a solid (and we do mean solid) week, the "delegates" play, listen, talk, eat, and live seven days of exciting and refreshing music under the pines of northern Michigan.

In the past years, headliners on the faculty have included Joseph Fuchs, Ottakar Cadek, Henri Temianka, the Paganini Quartet, Joseph Knitzer, George Poinar, Paul Rolland, Francis Tursi, Peter Farrell, and others of pedagogical and performing skills of the highest order. Next August the faculty will include these last three plus Oscar Zimmerman, George Lucktenberg, Robert Klotman, Oswald Rantucci, John Sims, Oliver Edel, Howard Van Sickle, Mary Sexton, and others of deserved fame.

The first Summer String Conference was organized by the late Ottakar Cadek of the National Music Camp and Paul Rolland of ASTA. Others on the first faculty were: Joseph E. Maddy, Orien Dalley, Frank W. Hill and Louis A. Potter.

The Colorado String Conference was instigated and organized by Paul Rolland of the University of Illinois, Editor of ASTA, with the help of Director Max Lanner of the Colorado College Dept. of Music. The Gettysburg Conference was instigated by Dr. Wm. Sunderman, a prominent alumnus of Gettysburg College, a chamber music enthusiast who attended the Colorado Conference, and was organized by ASTA's Treasurer, Dr. Howard Van Sickle, and Paul Rolland.

The West Coast Conference was organized by Max T. Krone, President of the Idyllwild Art Foundation.

ASTA dedicates the four summer workshops for your musical and professional growth and for your vacation enjoyment.

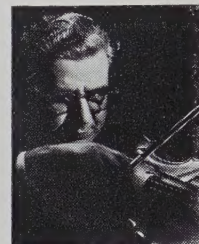
HAVE A MUSICAL VACATION; then return to your job with renewed spirit and . . . don't forget to renew your ASTA membership next Fall!



An added feature this summer will be a conductors' workshop under conductor Wilfred Pelletier.

The Interlochen post-camp session was the first summer conference for strings co-sponsored by ASTA. Its success, over the ten-year period, is testimony of the worth of such projects, and it played a basic part in inspiring the projection of other similar summer conferences in Colorado, California, Ohio, and Pennsylvania.

(Continued on next page)



Klatz

Back from the Casals Festival in Puerto Rico and from a European tour, Harold D. Klatz, Violist will be on the faculty of the Gettysburg and Interlochen string conferences. Harold is a member of the Northwestern U. string faculty.

Van Sickle New Editor

(Continued from page 1)

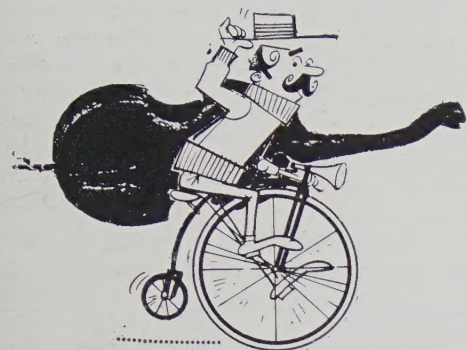
The *American String Teacher* magazine was founded in 1950 as an aftermath of the Chicago Conference in 1949. It was then felt that ASTA should have a journal of its own to strengthen the association's voice and influence in the interest of string education. After lengthy speculation and debates, President Rex Underwood quieted the doubtful ones and appointed Paul Rolland to the editorial post. The editor's post is an appointment rather than an elected one according to the ASTA constitution. Rolland had formerly edited several issues of the *String News*, sponsored by the University of Illinois, the first publication of its kind in the interest of string education. Paul took the assignment without any training in journalism or without any formal training in the English language but with a great deal of willingness and zeal to work and learn. During his ten-year tenure as editor of A.S.T. he has edited and published 30 issues of this magazine as well as a large number of pamphlets and books.

The year 1960-61 will find Rolland and his family in Europe during his sabbatical leave from the University of Illinois. Upon relinquishing his time consuming office as A.S.T.A.'s editor, he pledged his continued support and loyalty in behalf of ASTA and string education.

Since Howard Van Sickle will edit the next issue of the A.S.T., future contributions should be sent to him to avoid delay. An appointment will be made for the post of the treasurer.

Amateur Chamber Music Players (A. C. M. P.)

"Have Music ---



--- Will Travel"

Minutes of the first meeting of the Midwest Organizing Committee of the ACMP at the National Music Camp, Interlochen, Michigan, August 29th, 1959, 1:30 P.M.

Presiding—Aaron A. Farbman, M.D., Detroit, Michigan

Minutes—Taken by Glenn Spurling, M.D., Louisville, Kentucky

Dr. Farbman opened the meeting with the following announcements:

(1) Early discussions with Samuel Hayes, National Chairman of ACMP, to explore possibility of organizing ACMP members more effectively on a regional basis first.

On the Interlochen Conference Faculty



Tursi



Farrell

SUMMER STRINGS AT INTERLOCHEN

(Continued from page 2)

An indisputable evidence of success of these projects is shown by the continuing attendance of a large percentage of "repeaters." At Interlochen, for example, a goodly number of Amateur Chamber Music Players from surrounding make the event their annual vacation and their stamina for playing chamber music puts to scorn the "professionals" in attendance.

The convention fee for the entire conference (with the exception of the conductors' workshop) is \$20.00. Food and commodious lodgings are minimal. Inspiration and professional refreshment are maximum. Write to Orien Dalley, Extension Service, University of Michigan, Ann Arbor, Michigan, or to Frank W. Hill, Iowa State Teachers College, Cedar Falls, Iowa, for further information. Enclosed with this issue of the AST is a brochure with detailed information. Make Interlochen or one of the other ASTA-sponsored summer string camps your vacation next August.

Since the National Music Camp was an excellent place to meet, it was felt that a Midwest Organizing Committee be formed first.

(2) Dr. Farbman invited 14 ACMP members throughout the Midwest to join with him in this endeavor. All accepted.

(3) Following this Dr. Farbman composed a letter to be sent to the general membership to encourage attendance at the Chamber Music Festival at Interlochen this summer. Due to misunderstandings and delays, this letter was not published by the ASTA magazine and was too late to be entered in the ACMP Newsletter. A preliminary committee meeting was therefore planned for this summer at Interlochen to discuss and recommend general objectives.

Playing Chamber Music at Interlochen



Dr. Aaron Farbman, Detroit
Harold Becker, Chicago
Dr. Eugene Osius, Detroit
Ben Vandervelde, Indianola, Iowa

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Dr. Farbman then asked for comments and discussion. . . .

Dr. Joseph Maddy stated that he and the National Music Camp at Interlochen would be willing to address and mail Dr. Farbman's letter to the ACMP membership and provide the expense for same.

He also suggested that the Midwest Organizing Committee be changed to the Central States Organizing Committee with the view of organizing a Central States Chapter of the ACMP to include all those states not considered Eastern or Western.

General objectives were discussed by all members concerning enlarging the size of the ACMP and Addressograph, tighter organization, up-to-date directory, dues, a publication, meetings and a bulletin or newsletter.

Dr. Noer moved that Dr. Farbman be made active chairman of this committee to contact Miss Rice in New York this autumn. Seconded by Dr. Simon. Motion carried.

It was strongly recommended by the Committee that Helen Rice and/or Samuel Hayes be present at a meeting for more effective guidance and decisions. It was therefore recommended that the National Secretary and/or President be present at the next meeting next summer. If it is not possible for them to attend, it was recommended that they appoint representatives from Eastern and Western Coast states and perhaps Canada to be present.

Headquarters of the A.C.M.P.

Helen Rice, Secretary

15 W. 67th St., New York, N.Y.

Membership by request. No dues but voluntary contributions.

* * *

News items, pictures related to A.C.M.P. are accepted for this column and should be sent to the Editor.

It was suggested that there be a closer liaison with other ensemble groups such as the ASTA—American String Teachers' Association . . . and the NAWPI . . . National Wind Players Association.

More publicity for ACMP was urged. Mrs. Gladys Bell, Editor of the Lewis String Magazine agreed to publish an article about the Interlochen meeting as did a representative for the Conn "Chord" who also offered to publish an article about this meeting.

Details for better organization and more activity on a local level (city and county) were to be worked out later.

The meeting adjourned at 2:45 p.m.

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AMERICAN STRING TEACHER

Official publication of the

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A Non-Profit Educational Organization, Founded 1946

Member of

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MUSIC EDUCATORS NATIONAL CONFERENCE

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Subscription by membership: Life: \$75.00; Active, Associate (non-teacher): \$5.00; Students: \$2.00. Send renewals and applications for membership to the Treasurer.

President's Letter

For the many expressions of confidence and best wishes from members who have been responsible for my re-election to a second term as president I should like to express my appreciation and with it a promise of continued efforts for the coming two years.

No one person can take credit for the continuing growth of ASTA, but if we were to single out one person to honor for doing far more than his share many would agree that our editor, Paul Rolland, should be the person so honored. His recent resignation, to be effective after the current issue, is a great loss and members of the executive board were unanimous in their feeling of regret. He will go to Europe for the coming school year, but will return to resume his teaching at the University of Illinois in the fall of 1961. He has promised to continue as a contributor to the American String Teacher after he concludes his editorial work.

I know that all the members of our association feel indebted to Paul for his unselfish devotion to our work and will wish for him a wonderful sabbatical year in Europe. At the annual business meeting during the convention the membership voted to make him a life member as a token of appreciation.

We welcome Miss Mildred Cobbledick of the Los Angeles Public Schools to the post of secretary to succeed Dr. Harry King, who has given five years of excellent service on the board. Dr. King, now dean of the college at Fredonia, New York, had asked that this post be passed on to someone now actively engaged in music teaching. Your president and other members of the board feel indebted to Dr. King for his wise counsel during the past five years and look forward to having him serve our interests through his associations with college and university administrators.

Our convention at Atlantic City was an unqualified success. We had large numbers at every one of our sessions. Many members were able to attend their first ASTA convention through our decision to meet jointly with MENC. We hope to continue this association with the MENC in Chicago in 1962. Next year our convention will be held in conjunction with MTNA February 26-March 2 in Philadelphia.

You will note that our program for the coming summer is expanded with the addition of two summer workshops in addition to the two held last summer at Interlochen and in Colorado. Our greatest need is an increase in membership to provide additional funds for projects financially beyond us at the present time.

If every member could secure one additional member we could do great things in the coming year. Some of our membership have been responsible for enrolling large numbers of their colleagues. May I suggest that each of you resolve to get at least one new member for ASTA in the months ahead? The application form is not needed. Get the membership fee and send it to our treasurer with the name as it should appear on the mailing list. You'll be doing your colleague a favor. Let's make our objective EVERY MEMBER AN ACTIVE MEMBER!

GERALD H. DOTY

PAUL ROLLAND, *Editor*
Editor, Fall, 1960: Howard M. Van Sickle.
Mankato State College, Mankato, Minn.

Orchestra Department:
RALPH MATESKY, *Associate Editor*
Compton City Schools
604 S. Tamarind, Compton, Calif.

Contributions for the Fall issue of this magazine should be sent to the new Editor, Howard M. Van Sickle before Sept. 15, 1960

ASTA Orchestra Department

Ralph Matesky, Associate Editor

Report on ASTA Compendium Of Recommended Orchestra Literature

by RALPH MATESKY

For several months now, your orchestra editor and a committee selected by the Executive Board of ASTA have been working on a project which should be of great interest and help not only to members of ASTA, but to all music educators. The project is concerned with the compilation of a carefully selected, tested and listed collection of recommended orchestral literature for elementary, junior high and senior high school levels.

The first step was the preparation of an evaluation form which encompasses all information pertinent to critical appraisal of works examined. The next step was sending these forms to members of

Please send correspondence and contributions concerning this column to:

Ralph Matesky
Compton City Schools
604 S. Tamarind St.
Compton 3, Calif.

the committee and requesting lists of recommended works which they had found successful in their own experience and which they felt deserved inclusion in such a permanent compendium of orchestral literature.

Following this, a letter outlining the project in detail was sent to 110 music publishers of educational literature inviting them to participate in the project. Perhaps a few quotes from this letter will be more quickly informative to readers than explanations:

"The American String Teachers Association is engaged in a dual project relating to orchestral literature. The first part of the project is concerned with the creation of a compendium of recommended orchestral works. This compendium will cover materials at the elementary, junior high and senior high school levels. It will list compositions published since 1955. Further, it is the plan of ASTA to publish the compendium and make it available to the membership and to school orchestra directors throughout the country. The second part of the project is directed at the review and recommendation of newly released publications for orchestra at these same levels It will be the policy of the above mentioned national committee to perform and actually test materials in live situations before offering critical analysis. Such opinion will emanate from at least two and possibly three different members of the committee so that a con-



Ralph Matesky

sensus may be derived. In such way, a fairer and wider critical evaluation may be obtained which should best serve the interests of composer, arranger, publisher and teacher. . . .

A significant aspect of the project is limiting the materials submitted to the committee by publishers to those released *since* 1957, that is, within the last two years. In like manner, the committee and executive board felt that no recommended list should go back prior to 1955 as date of publication. Thus, the compendium would be up-to-date and more meaningful for interested music educators.

Another facet of the plan is to make available a card file of all the works in the compendium. Such cards will be obtainable in the future for those wishing to have an ongoing and developing file of orchestral works. As the project continues and grows, these files will be filled with musical "wheat," while the "chaff" will be minimized or eliminated.

It is important to point out the very vital quality of this project in the use of the "consensus factor." Usually, works are either: (1) read through by an orchestral group, generally an advanced student or teacher-student aggregation, organized especially for the particular "reading session;" or, (2) examined by a group of competent and experienced music educators at a round table meeting during which selection of materials is based on discussion of the merit of compositions from personal experience with them or on the impressions of score-reading evaluations. In addition to these techniques (albeit some of them are long range, cross-country relationships), your committee is concentrating

(Continued on next page)



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Orchestra Department

(Continued from page 5)

on the most significant factor of actual playing and "living with" the works under consideration. At this writing this is being done by at least three different members of the committee for each work submitted in three different geographical locations (nation-wide) and probably under varying conditions. In such manner any given work will receive a large enough sampling of playing and analysis from which a consensus report may be made. Where works are felt to fall below needs or standards in the opinion of the reviewers, they will receive no mention. In such way, only those materials considered of highest quality will be included in the compendium and publishers will not be "hurt" by possible negative criticism directed at any of their releases.

It is felt that this compendium will serve several needs: (1) It will provide a tried and tested list of works, graded and evaluated by experienced, capable people in the field. (2) It will demonstrate graphically to publishers the kind of materials meeting with acceptance by leading music educators and organizations throughout the country, thus helping to point the way to the kind of works publishers might seek in the future. (3) It will create an ongoing laboratory in which teacher, publisher and students may participate with all benefiting therefrom. (4) It will offer the orchestra director an opportunity to build a library of orchestral works with a file system replete with all pertinent information related to such a library and avoiding the pitfalls of spending limited music budgets in ill-advised ways. (5) It will supplement and enlarge upon the many fine workshops or reading sessions of new literature being held in various parts of the country. (6) In general it is hoped this project will best serve the interests of students, teachers and music publishers alike—interests which, under the best circumstances, are most assuredly compatible.

At this writing all of the some 80 compositions submitted by the publishers are being played, tested, analyzed and evaluated by your committee.

In the words of Ken Byler, Publications Chairman of ASTA, "... the speed of the work is not as essential as the care and insight that is brought to the matter. . . ." We are, therefore, proceeding to make haste slowly so that the results will be as definitive and useful as possible.

Members of this committee are:

Howard Lee Koch, Brightwaters, New York
Theodore Brunson, Rochester, Minnesota
Robert Leibold, Gates Mills, Ohio
Wayne Pyle, Quincy, Illinois
Cecil Vashaw, Toledo, Ohio

Loren B. Crawford, Pasco, Washington
Donald L. Miller, Champaign, Illinois
Ray Van Diest, Bakersfield, California
John Mortarotti, Oakland, California
Orlo Rees, Garden Grove, California

Your orchestra editor extends his humble thanks to all those participating in the project. Readers are earnestly solicited for opinion, suggestion or criticism in the hope of improving our work as it develops and progresses.

YEAR END MUSINGS

It seems hardly possible that this first year has already flown by. To be candid, your orchestra editor has learned more than he might possibly have taught. The discipline of having to put in writing experience and ideas, to meet a deadline and to feel at least reasonably at ease with one's conscience, has been another crucible of education for him. The response to the column has been heartening—a letter now and then from some kind reader has made your editor feel that, perhaps, a few people are being spurred to take pen in hand and challenge or "amen" his remarks.

Since we desire to serve the membership in ways most expedient and meaningful, we invite suggestions for topics to be discussed next year. If you have a special area or problem you'd like treated, please let your orchestra editor know and he'll break his "A" string trying to respond.

BRAVOS, KUDOS, FANFARES and SALUTES to the publisher who:

1. Seeks always and all ways to raise the quality of his publications.
2. Recognizes his responsibility in seeking and promoting new talent.
3. Believes that music educators CAN read music, understands their frustrations with piano-conductor reductions and, therefore, publishes full scores (or reasonable facsimiles thereof).
4. Edits the string parts to his publications definitively and carefully with respect to bowings and fingerings.
5. Listens to the advice of his field representatives . . . who listen to the needs of music educators . . . who know from daily contact with students, parents and other music instructors what their problems and needs are.
6. Knows music, education and business—equating them well to the benefit of students, parents, teachers and therefore, to himself.

N.S.O.A. AWARD

The National School Orchestra Association (NSOA) has announced that it has initiated the NSOA ORCHESTRA AWARD, which will be available to



Heinrich Roth

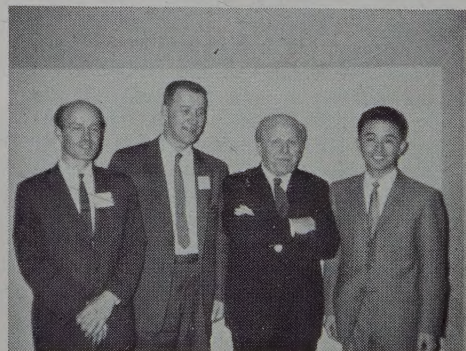
high school orchestras throughout the country.

A large grant was given to NSOA by Heinrich Roth, President of Scherl & Roth, Inc., of Cleveland, Ohio, the firm which manufactures and distributes the famous Roth Violins and Roth-Reynolds band instruments and which has pioneered in the music education field, considerably furthering orchestra development in this country.

The NSOA ORCHESTRA AWARD will consist of a plaque, desk piece, certificate, and pin or button. In that the award will go to the outstanding senior orchestra member each year, this honor will give added impetus, motivation, and prestige to the orchestra program throughout the country.

The National School Orchestra Association, composed of school and college orchestra directors, has previously initiated the Fawick Composition Award, which encourages the composition of music especially written for the high school orchestra.

Persinger Receives Citation



At the Atlantic City Convention: John Kendall, President Doty, Louis Persinger, Kenji Mochizuku. Mr. Persinger was honored for his distinguished record in behalf of American string education.

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The New Methodical Approach To Violin Teaching

by HENRY ROTHENBERG

This article is dedicated to the description of a methodical approach referred to as "active induction," which, defined, means the action taken by a teacher to impress upon the pupil the meaning and physiological implication of a function or of a static position. This physical action on the part of the teacher in order to make a more convincing impression of a desired effect upon the pupil is an old methodical device. While in the classical approach, physical induction towards the assimilation of a functional process and a correct static (playing) position is a sporadic and casual aid, "active induction" (I shall henceforth refer to it as a. i.) in a new concept of violin pedagogics, becomes the central factor serving as the most effective means towards the achievement of correct functionalism. This approach is, however, not a purely methodical one; its importance lies no less in its vast psychological implications.

For the sake of emphasis, I wish to repeat that the meaning of a. i. lies in the direct transmission of the teacher's intentions to the pupil by direct physical action. To put it more implicitly, the teacher, rather than simply explaining to his pupil how something has to be done, himself acts and assists. He relaxes the pupil's bowing arm by gymnastical exercises; he, together with the pupil, draws the bow an indefinite number of times until this movement has become a natural and relaxed one. He makes certain of a correct and supple functional and static preparedness of his pupil by holding his hand, bending back his thumb, putting the fingers on the fingerboard and feeling his wrist. By use of active induction as a most vital instrument of instruction, the teacher, by putting his own hand on the pupil's, controls the movement of the fingers on the bow, curving and straightening them until they themselves begin to play their natural role in the bowing process. The slightest stiffness in fingers or wrist may be felt immediately by the teacher and corrected. In a like manner, the teacher can impress upon the pupil, without much talk and loss of time, the principles of weight transmission or of straight bowing movement. In a similar manner, the correct way of producing "round bowing" may be impressed upon a pupil without even uttering a word.

The importance of this technique lies not only in the possibility of full assimilation of fundamental bowing principles, but spiccato, staccato, ricochet and even fast sautille may be absorbed as well by such a procedure. Impressing principles

of phrasing upon the pupil through the aid of direct a. i. is no less within the realm of possibility. The teacher, by holding the pupil's hand when executing a particular phrase, may impart the musical aim which he would like to transmit to his pupil in an unmistakable manner. Explanations at this stage are hardly necessary because the best explanation cannot achieve what may be accomplished by direct physical action, which instantly and thoroughly transmits one's knowledge of a particular element of technique. As regards the bow, the pupil should at first be educated to complete passivity on the part of the bowing arm. By holding the pupil's right hand and drawing the bow together with him, the teacher is virtually playing himself; the pupil's arm becomes so to speak, part of the teacher's. Evidently a certain amount of experience is required to achieve this technique of a. i.

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From the outset, the teacher should be on guard for a natural evolution of the finger movement on the bow; he should also watch for a smooth participation of the wrist in the over-all movement of the bowing arm. In order to develop a smooth finger action of the right hand, the following procedure is recommended: The teacher holds the pupil's wrist firmly with his left hand while drawing the bow with his right. The result is that the fingers, if relaxed, will forcibly begin to bend and to gradually straighten in accordance with the direction of the bow movement. It may be stated without exaggeration that what used to require a long period of time—even years, may be achieved within a few weeks when a. i. is applied. Authors like Flesch acknowledge the extreme importance of the finger-wrist movement, but they all agree that it takes a long time until this movement is properly digested. This is true indeed if the old classical approach is used.

The muscular mechanism cannot be considered correct in the violinistic sense so long as there is not complete relaxation. (Relaxation, in this sense, means the slightest possible muscular effort to produce the maximum desired results.) Anyone, in exercising a specific physical movement to which he is not accustomed, may, at first, be contracted. Usually this contraction subsides with proper attention. In violin playing as well, contractions gradually recede with time, but,

when using our classical methods of teaching, the imprint of the initial stage of contraction on the players psychological and physiological status remains intact even after he has succeeded in ridding himself, in the course of time, of said contractions. At times, it is extremely difficult, even for the most experienced teacher, to detect hidden remnants of contractions of whose existence even a virtuoso may be unaware, and which often play havoc with a violinist in the course of his career. The struggle to counteract contraction should therefore be a teacher's primary consideration. A fool-proof method in achieving positive results in this fight for relaxation is the use of a. i. The closest supervision of the functional apparatus thus being assured, even the slightest tension can easily be detected at the outset and duly eliminated.

Thus far the meaning of active induction and its methodical significance have been explained; however, I should like to stress that a. i. is only part of the "new approach." The methodical and psychological value of the principle of a. i. will be fully exploited, only if still other prerequisites of this new conception of teaching are taken into account in detail, such as the raising of the minimum age level of the prospective pupil to at least ten years, appropriate pre-instrumental musical training and a timely highly concentrated initial phase of tuition. The reasons for the postulate of a condensed period of elementary tuition are quite obvious and mainly of a psychological nature. This concentrated treatment through daily lessons provides an opportunity to impart to the pupil the foundations of a correct functionalism without running the risk of allowing too long period of unsupervised practice, thus permitting bad habits to take root and negatively influencing the pupil's mental attitude. Furthermore, the mere experiencing of very quick progress tends to encourage the pupil and leaves no room for considering the violin a difficult instrument which must be mastered only by hard struggle. In addition, practice in such a condensed period of tuition takes on a different meaning, the essence of which lies in the recollection of what has been done during the lesson, what has been impressed upon the muscular system of the student, and not what has been explained. Between lessons the pupil remembers what he has felt and not what he has heard.

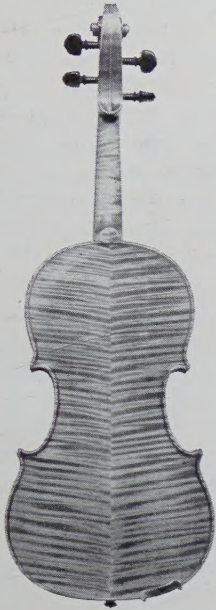
The classical approach to violin methodics is characterized by the assumption that a student, through constant explanations, gets an idea of a particular type of a complex function and then, through practical exercises and continu-

(Continued on next page)

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The New Methodical Approach

(Continued from page 8)

ous corrections, gradually assimilates this function. By the teacher's demonstrating a given type of bowing, a student is aided insofar as he is permitted to see how this particular bowing is produced, but this in itself, will not bring about the assimilation of this type of bowing. For example, a student who watches his teacher executing a spiccato with relaxed muscles will certainly not be expected to succeed in relaxing his own simply by observing his teacher. The road of explanation, demonstration and individual practice is unfortunately a very long and tedious one. Considering that the assimilation of a type of bowing takes place only when the player has reached the stage where he feels the movement he is executing, we have to admit that what is regarded as the end of the road with the classical approach, is actually the first step with active induction.

Violin playing is an empiric art: it is based upon the experience of practise. In this particular sense, active induction forms an extremely important part of the practising process. It represents a short cut to experience since complex movements, which ordinarily require a long period of time to assimilate, are, by this method, imparted directly, in their

entirety and on the highest level. Practising under conditions created by the methodical approach implying a. i. receives quite a different meaning than hitherto, since it is undertaken on a basis which has already been constituted by the innervation of correct functions, and therefore, of necessity, permits a spectacular economy of time. Regarding practising as a means towards habit formation and the establishment of coordinational circuits, the advantage of active induction considered from this point of view is evident.

While, where the bowing arm is concerned, the potential role of a. i. is tremendous as has already been pointed out, the situation is somewhat different, however, as far as the left hand is concerned. Here the main importance of active induction lies in the establishment of a correct static position of the hand and in the preparation for relaxed functionalism and correct behavior of the fingers. Furthermore, active induction should be the primary, if not sole, means of teaching vibrato. Aside from vibrato, speed cannot be applied to the left-hand technique induction. However, this limitation should not be discouraging to the teacher; speed in itself never presents a problem if the fundamental conditions for its achievement have been created.

Furthermore, active induction representing a new technique in teaching,

permits, by implication, a radical revision of the entire study material. Particular attention is paid to essential, fundamental and concentrated exercises. Thus exercises usually given to the advanced students, become in this new concept of methodics part of the daily routine of the very beginner.

The other two postulates, previously mentioned, which form part of the new approach, are closely interlinked. The reason for the age limit being raised to ten is mainly that the child may have an opportunity to acquire his pre-instrumental training. One may raise the objection that pre-instrumental practice on the recorder and ear training or rhythmical gymnastics do not require such a lengthy period of time prior to embarking upon the study of the violin. In reply, I should like to say that here is not only a question of pre-instrumental training, which in itself should not require more than two years, but there is the question of intellectual preparedness for learning a complicated instrument. Any prolongation of the elementary training period must be avoided in order to eliminate undesirable mental side effects. A child musically prepared, acquainted with musical notation and rhythm and whose intellectual status has been sufficiently developed through attendance of public school during at least

(Continued on next page)

The New Methodical Approach

(Continued from page 9)

four years, has good chances for quick and smooth progress on the violin. On the other hand, the younger the child, the greater the danger of shock when and if he is not an exceptional case, he begins his violin studies.

Compare this new approach with our classical teaching methods as applied heretofore: The pupil receives instructions during his lessons, usually twice a week, and must prepare for the next lesson in accordance with instruction received. Though he may have fully understood the meaning of the instructions at the time of the lesson, he is incapable of executing these instructions correctly for some time because he does not have the ability as yet to judge whether or not he is performing correctly and certainly cannot regard himself objectively and critically while practicing. The result is that the pupil usually comes to his next lesson after having repeatedly produced movements at home which were essentially incorrect. Undoubtedly, in the teacher's opinion, matters will, in the course of time, improve as a result of constant corrections and finally the pupil will overcome the various difficulties. Thus the teacher in good faith continues to advise and to instruct, and the pupil, to attempt to improve at home. If the pupil is of good musical and psychological constitution and if he is fortunate enough to have a good teacher, he may eventually succeed. However, matters may just as easily turn the opposite way if the pupil as well as the teacher possesses only mediocre abilities. In that event the following may occur: The process of improvement progresses rather slowly because of faulty movements constantly repeated by the pupil, and this finally makes an imprint on the nervous centers which control the violin-playing apparatus. If there happens to be a constitutional or latent disposition towards negative psychological impulses and reactions, and, in addition, the teacher is incapable of effectively dealing not only with purely musical and technical problems, but with matters pertaining to educational psychology, then the pupil may gradually develop a specific mental attitude. He will suffer of the effects of a shock which suitably could be termed "trauma of elementary tuition." Consciously or not each one of us has felt the tremendous impact of this "Trauma of elementary tuition," the indelible impression caused to our mind by an onslaught of difficulties characterizing the most important phase in the evolution of a student: the primary years of tuition.

One should not be misled into thinking that because the "New Approach"



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is advocated, all the essential features of the classical method have become superfluous. This is by no means the case; actually the new approach enables the teacher to regard the various components of the classical methods from a different and more effective angle. Mention has already been made of the fact that in itself active induction is not a completely new methodical device. The same may be said about the other elements of which the "new approach" is composed. Many sources have advised the raising of the age level for the beginner, or pre-instrumental training of children. What is novel is the way in which these elements are combined and utilized. This combination of elements, in addition to the intensity and condensation of their application is what characterizes this approach and assures its particular effectiveness.

Rare is the violinist who has not struggled bitterly for the mastery of his instrument. This struggle is considered as a natural and indispensable companion of instrumental studies. That violin study in particular is a very long drawn out process has been taken for granted. No one dared to question the imperative of this axiomatic dictum; and yet nothing is more dangerous to progress than the tendency to take something for granted. The constant endeavours to achieve a comfortable playing position, the never-ending improvements and corrections of the functional apparatus resulting from improper guidance on the part of a teacher who himself has no clear idea of what he wants, the varying opinions held by different teachers through whose hands a student passes in the course of his studies and the confusion brought about by teachers' dissenting opinions as well by well-meaning colleagues—all these factors, breeding periods of disappointment and

ASTA MEMBERSHIP GROWS!

Robert Klotman, membership chairman of ASTA reports that in 1960 the total of old and new members topped the magic number of 2,000 for which ASTA has been aiming for a long time; in March it reached 2,089. However, there are still 580 unpaid members in 1960. How about a little help in boosting membership by renewing your membership or by becoming or recruiting a new member? Membership blanks may be secured from the Treasurer (see p. 4).

California tops the nation with a membership of 259, a growth of 108 in one year! Illinois is second with 222 members. New York is third (219), Ohio is fourth (169), and Michigan is fifth with 122 members. *Let's aim for 3,000 members for 1960/61!*



frustration, comprise the long and arduous struggle for perfection.

There is little doubt that the main cause of such developments lies in an outmoded conception of methodics, in a flagrant neglect of insight into the workings of cause and effect and the under-rating of the psychological implications of elementary training.

The attached photograph shows the technique of active induction applied to fundamental bowing: The stretched index and middle fingers of the teacher serve as a ruler along which the bow is drawn in a steady and straight line at the desired distance from the bridge, thus ensuring effective and smooth control of the pupil's bowing arm. The rest of the teacher's left hand, under the aegis of the thumb keeps the violin in correct position.

Mr. Rothenberg is a well-known violin teacher and is Director of the Haifa Conservatory of Music, Haifa, Israel.

... String News ...

Texas

THE UNIVERSITY OF TEXAS JUNIOR STRING PROJECT

The University of Texas Junior String Project is moving ahead on all fronts this year. Dean E. W. Doty of the College of Fine Arts reports that enrollment is now larger than it has been any previous year. Headed by Professor Alexander von Kreisler and Phyllis Young, the Junior String Project serves as a teacher training program for twenty-four advanced string students whose work is supervised by a distinguished faculty, whose members are Horace Britt, Alfredo de Saint-Malo, Erno Valasek, Alexander von Kreisler, Donald Wright, and Phyllis Young.

Organized by Albert Gillis of the Music Department in 1948 in cooperation with the Junior League of Austin and the Austin Public Schools. The String Project's purpose is to train teachers and young string players. The graduate students on teaching assistantships at U. T. are given experience in instrumental and theory teaching, conducting, and administration.

For the Project students, a broad curriculum is offered. Each child receives from 3½ to 5½ hours of instruction a week, including theory, orchestra, instrumental lessons on the violin, viola, cello, or bass, and a half-hour weekly Youth Forum program. All instruction is free with instruments also supplied free of charge.

Graduates of the Project are now playing in the University of Texas Symphony and the Austin Symphony. Several graduates have played solo with professional orchestras and several chamber groups of some distinction have been formed by Project students and graduates. The Project has been honored for three years by the National Federation of Music Clubs for its outstanding contribution to the "Crusade for Strings."

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THE UNIVERSITY OF TEXAS JUNIOR STRING PROJECT FACULTY

1st Row (left to right): Faculty advisors, Alfredo de Saint-Malo, Horace Britt, Donald Wright, Phyllis Young (co-director), Erno Valasek, Alexander von Kreisler (Director).

2nd Row: Patsy Mayhew, Jeannette Keim, Roberta Jo Redmon, Anita Schulz-Behrend, Evangeline Marko, Jerry Shaver, Forrest McFatridge.

3rd Row: Ezekiel Castro, Karrell Johnson, Diana D'Albergo, Sandra Wilson, Jane Linn, Dorothy Mae Jordan.

4th Row: John Csaba, Julio Voirin, Sam Cross, Frank Musick, Lee Kull, Stanley Stahl, James M. Pescor.

Not Pictured: Barbara Booth, Stanley McCarty, Emma Frances DeShong, Marilyn Moench.



The University of Texas Junior String project elementary, intermediate, and advanced orchestras.

The Training of Conductors In the Soviet Union

ELIZABETH A. H. GREEN

One of the most interesting days I spent in the Soviet Union was the one in which several hours were given over to a conference with the head of the Conducting Department at the Moscow Conservatory. I was introduced to Professor Ginsberg in the office of the Director. His greeting was a bow, both courteous and dignified, and a cordial smile. We proceeded through the long wooden corridors to a large room on the second floor where our conference was to take place. Musical sounds were on all sides—here a vocalist, here a trumpet player, and now, as we neared the conference room, a masterly sound from a string bass, playing double stops!

We sat facing each other at a small round table, our interpreter likewise occupying a place at the table. Since the translator was not a musician he had cautioned me on the way to the conservatory to be sure he understood exactly my questions.

Professor Ginsberg's pleasant, round face was topped by thinning dark hair. His black, sparkling eyes bespoke a keen mind which was evident throughout our conversations.

Although I had come equipped with a set of some forty technical questions, we took a few moments at the beginning to discuss the set-up for the teaching of conducting at the conservatory. He told me: "*In general students are not admitted to the conducting course until they have graduated from the conservatory as performers.* Exceptions may be made upon occasion if a student shows great promise in this direction prior to graduation." There is a conducting department in their preparatory school, the CENTRAL MUSIC SCHOOL.

When one remembers that the course in performance is a five-year unit, one can realize the quality of the students admitted to the conducting class. All instruction in conducting is done in the Russian tradition which means the PRIVATE lesson. Each conducting student is assigned certain hours in which he may rehearse his scores with a two-piano team. Thus he learns his scores and conducts more than one player. When the teacher feels that the student is ready to work with the live musicians, he goes to the Bolshoi Theater where the orchestra is placed at his disposal for the rehearsal-lesson.

"My students did thirty-five public performances last year with the Bolshoi Orchestra."

I asked about student orchestras. They do not use the student orchestra for the young conductors. The students in the

orchestra "should be trained under professional conductors." Further, "If the student wishes to learn to conduct, he must have an orchestra which is capable of interpreting his gestures and delivering what he is trying to produce." (This has its points, does it not?)

The conducting course is also a full five years of study.

I was told that there were many, many applicants for the course each year, but that only half a dozen could be accepted. This, too, is in the Russian tradition—the finest training for the finest talent. There seems to be some caution and thought given to not over-crowding the profession. The conductors who are trained will be placed in jobs. There is no point to training what is not needed.

Many of these younger conductors are set to work running factory choruses, factory orchestras and generally assisting in the folk-culture of the nation. *Top musicians are expected* to do a certain amount of service among the people. Through this means an attempt is made to raise and maintain a high level of appreciation among the unskilled musical talents of the nation and among the people at large. This, too, is an interesting thought.

When these conductors discover hitherto unknown talents, they may make recommendations that such talents be given the opportunity for further development in the music schools and conservatories of the nation. All instruction is free.

In talking with Professor Yampolsky, David Oistrakh's accompanist on his recent American tour, I asked about the opportunities for foreign students to study at the Moscow Conservatory. His reply: "It would be difficult since *none of us take any money from students.* It would have to be arranged through a government exchange."

Among the technical questions I asked Mr. Ginsberg was one in which I was much interested.—In our country, especially among vocal conductors, one sees rather often a type of beat where the response is expected at the end of the *rebound* of the beat rather than on its exact rhythmic ictus point. It occurs less often instrumentally. I have rather explained it in my own mind as a desire on the part of the vocal leader to keep lightness in the tone and to keep the pitch up. I do not know whether this is a logical reason or not. But the phenomenon does occur. So I asked for a Russian slant on this point. I shall never forget the decision with which Professor Ginsberg raised a forefinger and thumped it DOWN on the table to show where the beat-point IS and where the response should take place. Since I had illustrated

Illinois

TOTENBERG TO U. I.

Roman Totenberg, world renowned violinist, has been appointed as a George A. Miller visiting professor of music at the University of Illinois, Urbana, for the academic year 1960-61.

Totenberg was educated in the Chopin College of Music, Warsaw; Institute for Music, Berlin; and Instrumental Institute, Paris. He has been in this country since 1942 when he joined the staff of Peabody Conservatory of Music in Baltimore.

Since that time he has taught at Occidental College, University of Kansas City, Mannes School of Music, New York; and Texas Christian University. Every summer since 1950, he has taught violin in the Aspen Music Festival and Music School at Aspen, Colo.

Last summer at the Aspen Music Festival, Aspen faculty artists, Mr. Totenberg premiered American composer William Schuman's *Violin and Concerto* and will perform it again in April for European audiences in Krakow, Poland, Zurich, and with the BBC Orchestra in London.

Paul Rolland, Prof. of Violin and Chairman of the U. I. String Division, will be on a European sabbatical leave during 1960/61.

RENEW NOW for 1960-61

If you move, please do not forget to disclose your new (and old) address to the Treasurer (See P. 4)

both types of beats with my hand, he know very definitely what the question was.

Recently the Moscow Symphony played in Detroit. I was fascinated by one effect in the finale of the Fifth Symphony by Tchaikowski. How I wanted, with all my heart, to ask their conductor about it! But how could I? The next day, on the way to hear their second concert, I dropped in to the coffee shop in the hotel since I had some time to kill before the concert. A miracle! Only two chairs vacant in the whole shop, one for my companion and one for myself—and right next to the conductor of the evening before. In a few minutes I got up the courage to ask in Russian, "Is it possible to talk with you?" Startled he bowed politely and said, likewise in Russian, "Please do."

As we left, half an hour later, I said, "Please take my regards to Professor Ginsberg." A huge smile greeted my remark. He replied, "But he is MY TEACHER."

Miss Green is an Associate Professor, Music Education, University of Michigan. Her book, *THE MODERN CONDUCTOR*, is under contract to PRENTICE-HALL, Inc.

Nebraska

Nebraska string teachers met on April 20 at the University of Nebraska, Lincoln. The Omaha and Lincoln Youth Symphonies were heard and an ASTA business meeting and reception was held.

IN TUNE WITH THE UNIVERSE

It is the moral responsibility of the school in general and the music teacher in particular to build a well-rounded program which will foster the desire to participate without sacrificing musical integrity and high standards.

Unfortunately, school music curricula over-emphasize raucous sonorities, blaring horns, shiny uniforms, and a general "hoop-la" attitude which appeals to students. The music teacher, in his desire to get the most out of a brief exposition, tries to reach satisfying goals by simplifying methods. Intense discipline and tasteful discrimination are overlooked for shallow values. Typical of the attitude of "bigger and better" commercialism characteristic of modern

The Illinois Summer Youth Music project will again offer a full music educational and recreational program. Among the many offerings of the project will be the Senior String Camp, held June 26-July 9 with Paul Rolland in charge, assisted by Roger Drinkall, cello, and Edward Krolick, string bass. Individual instruction daily string classes, ensemble and theory instruction are included in this intensive program for selected string players. Dates of the Junior Orchestra Camp coincide with the String Camp; the Senior Orchestra's dates are July 10-23. Sylvan Ward, Illinois ASTA president, will direct the youth orchestras. For detailed information, write to Illinois Summer Youth Music, University of Illinois, Urbana.

society, the moral ingredient in the teaching process, is often lacking. As expressed in the words of George Santayana: "It is for want of education and discipline that a man so often insists petulantly on his random tastes, instead of cultivating those which might find some satisfaction in the world and might produce in him some pertinent culture."¹

It is difficult, however, for the music teacher to be different. He wants to be in tune with the universe. In this conforming to popular appeal, he often loses sight of his moral responsibility to society. He satisfies the students' "popular" desires under the label of progress. This is tragic; according to Sorokin, "If the Ninth Symphony of history is replaced by the most vulgar jazz, they authoritatively declare it to be 'streamlined progress.'"²

—L. C. Trzeinski

¹George Santayana, "Justification of Art," *The Problems of Aesthetics*, ed. Eliseo Vivas and Murray Krieger (New York: Rinehart and Company, Inc., 1957), p. 525.

²Pitirim A. Sorokin, *The Crisis of Our Age*, (New York: E. P. Dutton and Co., Inc., 1946), pp. 264-265.

from the Nebraska String News



Joseph Szigeti and a group of Illinois high school players at the U.I. "Chamber Music Days"



Szigeti lectures during University of Illinois "Chamber Music Days."

STRING CONGRESS TO HOLD SECOND SESSION IN PUERTO RICO!

Youthful string players up to the number of one hundred will soon be selected to participate in the Second Annual Congress of Strings to be held from June 21 to August 15 in Puerto Rico. The scholarships for this project to strengthen strings are offered by the various locals of the American Federation of Musicians. The young string players will be flown to Puerto Rico in time to hear the final concert of the *Pablo Casals Festival*. During the final week of the Congress, a select group of fifty players will be flown to Canada to appear before the International Conference of Composers. On the staff for the Congress are Sidney Harth, Louis Krasner, Dr. Roy Harris, William Lincer, Rafael Druian, Warren A. Benfield, Abraham Skernick, Teresa Harth, Theodore Slazman, Frank Houser and Lorne Munroe. Check with your A. F. of M. Local if you know of talent which should be given an opportunity to try for this glorious experience in string performing.

From *Music Business Newsletter*:—"School bands and orchestras are increasing rapidly," says William T. Sutherland, American Music Conference President. . . . "During the past two years, the number of bands has jumped from 45,000 to 47,000, orchestras from 23,000 to 26,000. The groups are also becoming larger," Sutherland states . . . "and school training on melody instruments is expanding."

Hence, the increase in orchestras is a thousand more than the band increase.

The January 1960 Newsletter of the American Symphony Orchestra League noted that "During the 1958-59 season, orchestras reported greater ticket sales increases and larger audiences than for any previous year since the League started collecting such records in 1950."

STRING TEACHING

and Some Related Topics

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Relax from Nervous Tension

by ALFRED F. BARTO

Most players are in a nervous condition a good length of time before performances. With the following explanation you will learn how these afflictions are developed and agitated by a negative mental attitude. These conditions develop indirectly and you probably are unaware that negative conditions grow faster than positive.

Nervous tensions exist not only in part but within all the organs of the body. Nervous tension is a complete physical strain caused by emotional conflicts brought on by fear, lack of confidence and negative mental attitudes. For a body to function well one must release pent-up emotions through some form of expression outlet such as music or athletics.

Fear is a physical and mental germ agitated by continuous negative thoughts and expressions. Running away from reality, shivering at the slightest thought of performing before people, are the retreating forces of fear. All these negative forces are sending messages to the brain telling you to back down and get out of sight.

I knew a young soloist who had excellent talent and the impression of his audience was he was destined to great heights in the music world. However, out of the clear sky this young man developed an inferiority complex. Although he was being congratulated after every performance, he slowly developed that negative mental germ: fear, and he wanted to run away from people. When he performed his knees trembled, his heart beat faster, his breath became short and in a short while he was a nervous wreck. Here is a case where a young artist developed too fast. He had

talent but lacked the fundamentals of experience and simple living. "What you think so you are." You only end fear and nervousness when you end negative thoughts that produce them.

Many a young musician shivered at the thought of appearing before people but after two or three successful appearances you no longer get the desire to escape and hide. Your positive thoughts must be directed to enjoy appearances and performances, tell your mind it's a pleasure and shortly you will see the folly of negative thinking. Remember, fear is created and together fear and nervousness are an abomination to all who strive for success.

Your physical being must be developed to the highest degree. Strength denotes confidence. Let us suppose your stomach is in a weak condition, this condition creates a mental disturbance which expedites terror, dread, dismay, panic, fright and alarm. Combinations of such organic disturbances are many. All emotions of the body are traced to some organic response either from healthy organs or ill. All healthy organs will direct our mental attitudes toward a positive circuit such as joy, happiness, love and the want to live. All ill organs will direct our mental attitudes toward a negative circuit such as fear, anger, danger, and nervousness. Imagine your organs capable of making sounds emotionally, each might have a note of character. If several were to react together so as to produce a sound combination or chord, this would be an emotional execution. Some of the chords would be pleasant, some would be in ecstasy and others would be disagreeable. All those put together constitute your emotional reaction.

It is very fitting at this time to be specific about the solar plexus which is

part of the sympathetic nervous system located below the diaphragm in the section to the rear of the stomach. The sympathetic system regulates much of the body's emotional functions. The emotions of the body described formerly are released and controlled by the solar plexus and your physical interpretations are governed mentally by its reactions. Therefore, we cannot overlook that the physical condition of the artist must be excellent.

Nerves control all of the organs. The nerves are formed into a central control system which keep the lungs, heart and other organs into a compatible working team. This nervous center we call the co-brain which houses our emotional activity. The co-brain is the circumference of your emotions. Love, fear, sorrow and all the emotions start here with organic behavior. Emotional spasms coming out of the co-brain can cause ulcers, heart palpitations and neurosis. It can regulate your digestive organs, breathing apparatus and heart. When your brain senses danger the co-brain makes the heart beat faster, makes you breath more quickly to supply your body with the much needed oxygen.

A healthy and strong body is in complete harmony with its structure and senses. Progressive talent is not hindered by negative thoughts and disturbances

(Continued on next page)

Breathing in String Playing

Is correct breathing technique important in string playing? We think it is, although not enough thought and experimentation went into this phase of string playing and teaching to substantiate our belief with documentary evidence. The eminent cellist, Janos Starker believes that breath control in string playing is very important and he recommends coordinated bowing and breathing exercises to avoid the tendency of withholding one's breath in the wrong places and to overcome nervousness before public performances.

We were intrigued when a communication was received from the *International Breath Power Clinic*. Upon inquiry as to the nature of this group we found out that this society, whose chairman is Alfred F. Barto, 407 S. 22nd St. Allentown, Pa., is functioning for the

purpose of disseminating information for better breathing technique in relation to wind instrument playing.

We know that correct breathing habits affect our health and have an effect on all of our human endeavours, hence it has a relation to string instrument performance. The article, *Relax from Nervous Tension* is a sample of the information disseminated by the above group. Another interesting article on this subject may be found in the *Scientific American* magazine, January, 1960, issue, with the title: "The Mechanism of Breathing." We would be interested in our readers reaction to this field of inquiry, and would like to hear of any experience and thought that our readers may have in this connection. Anyone interested in securing further information about the *International Breath Power Clinic* may address his inquiry to Mr. Barto at the above address.

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New York

The Eastman String Quartet, Joseph Knitzer, John Celentano, violins, Francis Bundra, viola, and George Miquelle, cello, is currently being sponsored by the State Department in a tour of the Near East and the Balkans. Arranged by ANTA, the tour is under the Cultural Exchange Program. The tour, which covers cities in Yugoslavia, Greece, Turkey, Lebanon, Syria, Jordan, Egypt and Morocco, will present some 44 concerts in all.

On each program one American composer has been included; thus compositions of Anthony Donato, William Bergsma, Gardner Read and Walter Piston have been heard as well as the standard string quartet literature.



Eastman String Quartet of the Eastman School of Music, Rochester, N. Y. Left to right: Joseph Knitzer, 1st violin; John Celentano, 2nd violin; Georgia Miquelle, cello; Francis Bundra, viola.

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Relax from Nervous Tension

(Continued from page 14)

and this type will reach those heights so desired by mentally controlling all positive thoughts and actions.

Now you realize that depressions, morbid ideas, fears are reactions of the body when it does not function properly. Nervousness can be paralyzing, it can make you forget your technique in executing phrases, it can control your thinking. In readjusting your life and musical ambitions, to act more relaxed, you must control your thinking, control your thoughts. Develop a strong body, a dynamic breathing apparatus. Your mind must be directed to things of beauty, success, friendships and to the reversal of negative thoughts. You must be relaxed when you play. If you have ambitions to excel in solo work, your first task is to learn to stand in a relaxed position. A nervous person alarms his audience. They feel sorry for him and they become uncomfortable. Relaxation can be misinterpreted. In musical per-



Lawrence Little Symphony Conservatory of Music, Lawrence College, Appleton, Wisc. Prof. Kenneth Byler, conductor.

Wisconsin

The first of all school String Orchestra Festival was held in Stevens Point, March 7th in P. J. Jacobs High School Gymnasium. Seventy selected string players from six schools comprised the orchestra, conducted by Prof. Kenneth Byler of Lawrence Conservatory of Music, Appleton. An assembly program preceding the Festival Orchestra featured the Lawrence Little Symphony with Mr. Byler conducting.

Music for the Festival Orchestra included Purcell's "Rigadoon and Minuet" and Bowles' "Happy Hobo" with music education students from the Central State College strings class and members of the Lawrence Little Symphony observing and assisting in the orchestra. Plans for the event and rehearsal of the groups were conducted by Wilbur Kent, director of public school orchestras and of the C. S. C. string faculty, and Carl Yoder, director of the C. S. C. Campus School music

education. The purpose of the cooperative effort between the school music departments was to promote interest in playing string instruments, to provide an opportunity for a large orchestral experience, and to improve orchestra training in the schools.

The ASTA directors are planning to expand the 1961 Festival to include sectional demonstrations and discussion, a rehearsal period, and a public concert.

North Carolina

The Women's College of the University of North Carolina, Greensboro, N. C., presents the 22nd Annual Summer Institute for String Players on June 10-July 2. The program offers daily string classes, chamber orchestra, private lessons, and recreation with the cost of instruction and living expenses very reasonable. For information, consult Mr. J. Kimball Harriman or Mr. George Dickieson, Directors of the Institute.

formances we can class relaxation in three types: lazy, forced, and proper. The lazy type is one who relaxes beyond a natural physical support. This is a voluntary effort to collapse all the muscles of the body. The results of this type are: faulty posture, contrary personality, feeble execution, poor phrasing, and a generally amateurish execution.

The forced type will produce hyperexerted and tensed muscular performance. This type antagonizes the nervous and muscular system by over exertion that will fatigue the musician in a short while.

The proper type of relaxation is to support all execution within the confines of the individual's physical makeup, to stay within a natural emotional support and interpretation and to distribute proper breath support. To get this, practice deep inspiration and expiration as much as possible. Stand erect, sit erect, breathe correctly and let the lungs and diaphragm expand and contract effectively. Don't raise the shoulders. If you do the muscles of the upper part of the chest, shoulders and neck will be

tensed. This will make relaxed execution very difficult.

Finally, it must be realized that tense emotional strain is brought about by thinking negatively about a task. Negative thoughts as mentioned before agitate and increase tension but reduce skill and make realization of talent very difficult. Your personality can be improved only by positive thoughts and actions. A healthy body radiates personality. An unhealthy body weakens positive mental attitudes. A sound healthy body is essential for those who strive to reach the height of success.

Proper diet, fresh air, sunshine, plenty of rest, elimination of waste, avoidance of alcohol, tobacco and drugs are very important in keeping a healthy nervous system. Bodily situations like hunger, discomfort, fatigue, overexertion undermine mental and emotional reactions. Emotional upset, such as anger, fear, hatred, agitate gastric, circulatory, respiratory and nervous disturbances. Therefore, advancement depends in part on a proper health balance and harmonization of the systems of the entire body.

Rhythm in Baroque Performance Style

by WALTER L. ROOSA

Among the many puzzling passages and some contradictory statements of the eighteenth century "methods" which Paul Rolland discussed,¹ there are some descriptions of usages which seem "antique" indeed. These little books, however, though written after the culmination of baroque music, sum up its practices in a most valuable way, and furnish the sources upon which Babitz, Dart, Dolmetsch, Rothschild and other twentieth century students of baroque performance have based their studies. They are helpful not only to artists but to anyone trying to find out how the compositions of Lully, Corelli, Purcell, Vivaldi, and Bach were expected to sound in their day.

Babitz, concentrating upon the practice of "Rhythmic Alteration" or "Expressive Rhythm," which is mentioned rather casually in some of these sources, has made a brave beginning at freshening the air in the closed room of what might be called the performance style of the baroque.

In the following pages I should like, first, to expand Babitz' area of inquiry to include baroque rhythm as a whole, and second, to indicate briefly how its distinctive character is in harmony with the general attitudes and tastes of the society of the period.

In most of the "methods" referred to there is a marked insistence upon accenting the notes on the heavy beats, the "good" notes, as the Italians called them.² Less attention is given to phrasing, and none at all to motive structure, although baroque music at its period of highest development is almost entirely composed of small motives.

It is, of course, a matter of common experience that regular and frequent accents are not compatible with the dynamics of detailed and expressive phrasing as developed in the nineteenth century. In this later style of playing, wherever a motive straddles a bar line,

as most do, the pick-up notes must be played somewhat stronger than the end of the preceding motive, and since the end of many a motive is on a beat (normally on a strong beat), the accent on that beat must be suppressed.

This evident incompatibility of the two styles of playing suggests our approach to the problem of baroque rhythm. The regular recurrence of accents in performance, along with reduction of tone on the light beats, and especially between the beats, produces what Hermann Scherchen in his book on conducting calls "light rhythm." When, on the contrary, pick-up notes, or up-beat patterns, are made stronger than



the preceding beat, he calls the rhythm "heavy." The terms are well chosen, for emphasis on the preparation for an accent produces an emotional effect which is strong, portentous, massive, even burdensome, in proportion to the amount of emphasis, and of course the tempo and general dynamic level. Light rhythm, on the other hand, understates the upbeat, and therefore makes unnecessary a forced accent on the strong beat, and allows every beat, in a thoroughly predictable way, to sound with easy authority.

Light rhythm produces a reposeful, sing-song effect in quiet and simple music, and brightens the effect of more complex music. Played in this fashion baroque music becomes a stylized mosaic, in which each motive, though itself a small structural pattern, is broken into smaller tonal bits by the accents, and by two traditional practices; (1) never slurring onto an accent, and (2) giving each stroke of the bow, as Rolland put it in the essay referred to above, "a life of its own." This rhythmic style fits dance music and since the ballet was inseparable from courtly entertainment, light rhythm became the hall-mark of stylish performance at the French court. While in some degree or other it was universal in baroque instrumental performances, and probably in singing also, it was most pronounced in France and in those music centers in England and Germany where French elegance and formality were most in fashion.

The accents so essential to light rhythm were, of course, most genteel. "Every stroke," writes Leopold Mozart, "even the strongest attack, has a small, even if barely audible softness at the beginning of the stroke . . . This same softness must be heard also at the end

of each stroke. Hence one must know . . . to produce the notes beautifully and touchingly . . . takes pains always with earnestness and manliness; and finally strive, even when the tone is strong, to make it pure."

As traditionally delivered—in this pure, clear tone, and with the soft attack and release mentioned above—light rhythm is obviously appropriate to the pleasing expression of grace, elegance, and formality. It would seem to have accorded well with the fastidiously groomed exteriors and the cheerful politeness required at the French court. Even as early as 1635, Father Merenne wrote of the King's *Grande Bande*, "The way they play together is so neat and so pleasing, that nothing in the world of harmony is smoother or more delicious." In later writers, such as Thomas Mace (1676), there are frequent remarks indicating that grace, elegance, charm, were foremost in the minds of composers, performers, and audiences. That this partiality was the basis for certain rhythmic preferences is apparent from Bovicelli's statement, as quoted by Babitz: "The longer the first note [of a pair] is held, the more graceful the melody."

Burney significantly quotes Geminiani on Corelli: "His merit was not depth of learning, . . . but a nice ear and a most delicate taste, which led him to select the most pleasing harmonies and melodies." Burney's own opinion of Corelli, perhaps colored by his English Rococo and early Romantic standards, is that "he has more grace and elegance than his predecessors."

Light rhythm, in a sufficiently impressive body of tone, is equally compatible with authority and dignity, and these, in the thought of the period, are inseparable from graciousness and from the power to confer gratuities, a power most materially evident in baroque royalty and nobility. The psychological association of majesty with graciousness was still evident after the French revolution. Until that break in tradition there was undoubtedly a *constant* element of grace in all secular music. Light rhythm can adapt itself not only to propriety, delicacy, and seemliness, but also to the elegiac, the tragic, the magisterial, the awesome, the pompous, even the rather busy pompousness of the pedagogue reflected in the perceptive nickname for one of Haydn's symphonies—the "School-master."

The association of social status with the autonomy of the down beats in this style is reflected even in the signs we use for down-bow and up-bow. Georg Muffat, whose musical style was formed in Paris, used in 1698 the initial letters of the Latin words *nobilis* (n)

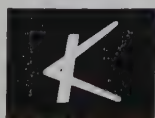
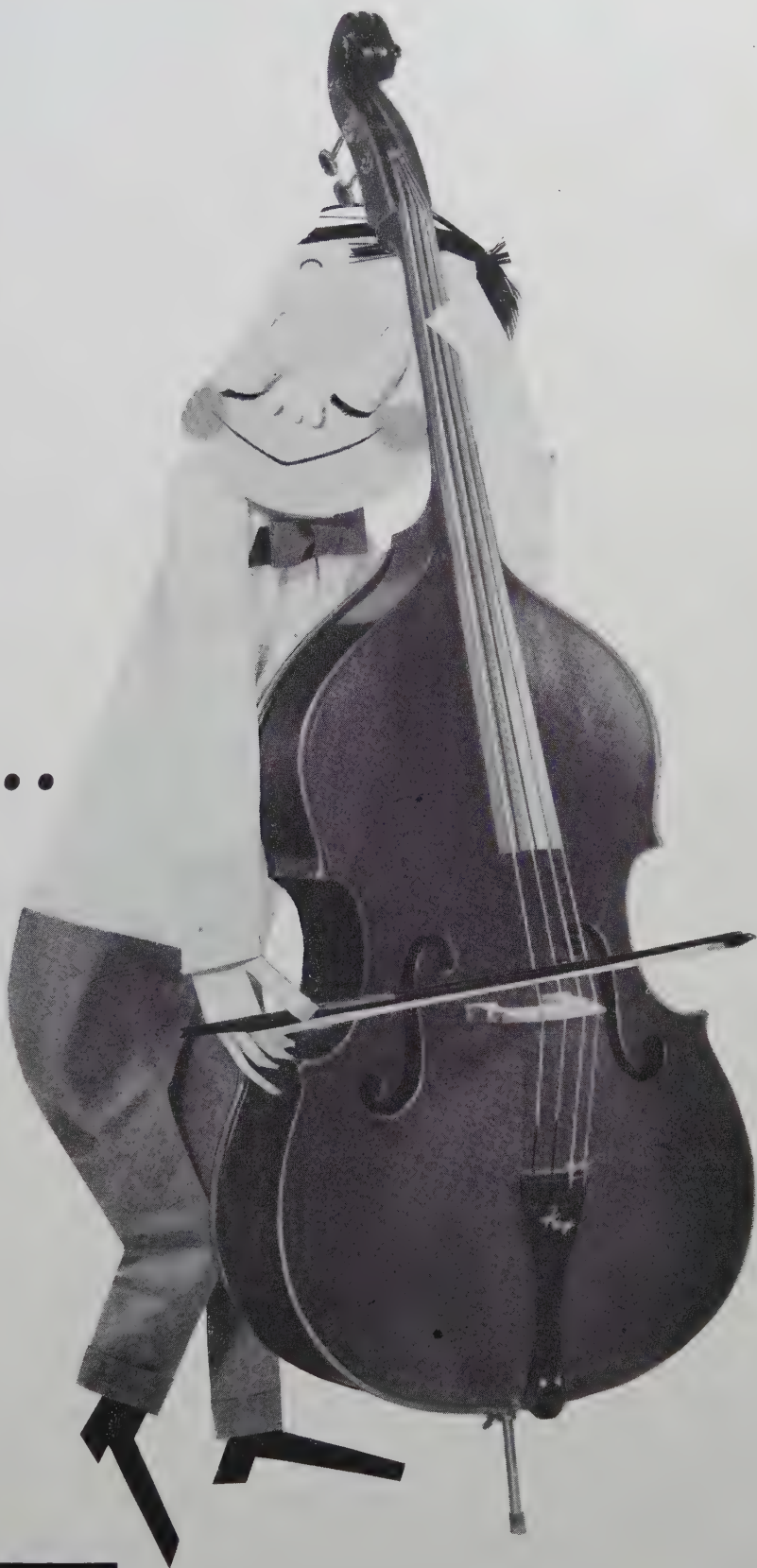
(Continued on page 18)

¹A.S.T. Fall, 1958.

²Consider even the contrary warning in Jean Rousseau's *TRAITÉ de la VIOLE* (Paris, 1687) as quoted by Dolmetsch in translation: "and you must take care, in lively movements, not to mark the beat too much, so as not to depart from the Spirit of the Instrument, which will not be treated in the manner of the violin, of which the purpose is to animate, whilst that of the treble viol is to flatter." This warning, besides being addressed to the viol player and not to the violinist, is only against *too much* accenting of the beat. We must conclude that the accenting of the beat was a general practice, and that violinists were expected to produce accents spirited enough to give a very considerable degree of animation to a lively piece.

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Teaching "Exceptional Children"

by SR. M. GRACE ANN, O. S. F.

To the casual observer, the above picture does not appear to be an unusual one, but if he would know that these children are not normal, his interest would be aroused. Sister Miriam Terese, O.S.F., a faculty member of Saint Coletta School for Exceptional Children, Jefferson, Wisconsin, is a member of the Milwaukee Unit of A. S. T. A. In 1956, Sister joined the staff of the music department at Saint Coletta's School and was interested in discovering whether string playing could be taught to younger children.

A string program was not entirely new when Sister arrived. Several years before, the school had a small orchestra. As the school was then quite small, these boys and girls studied more than one instrument. Due to the increased enrollment and lack of time for teachers and pupils to keep up two instruments, the strings were dropped to allow more concentration on a school band. At this time there were two Sisters instructing the children in all of their music activities, Sisters Mary Julietta and Petra, O. S. F. The appointment of Sister Miriam Terese to the music staff permitted the enlargement of the school's music program.

In September, 1957, to revive a string program, Sister chose four children who sang well in their singing classes. The chronological ages of these children ranged from about ten to fifteen years, and their mental ages were from six to eight years. The I. Q. range was between fifty and seventy.

The next year, 1958, four more children began string study, and all have made progress to the present date, March, 1960. One boy leads the others, plays three fingers on the G string and is almost ready to start the third finger on the A and D strings. He knows the different time values, letter names of the notes, and tries to correct "out of tune" tones. From this group, one boy has discontinued because he is so wrapped up in his own world, it was felt the teacher could spend her energy on someone more alert to reality.

Spurred on with more enthusiasm, Sister looked for more prospective students in 1959 and found three. Again, she favored those who had shown ability to sing in tune. Two of these are now playing the first finger on the A and D strings; the other is still struggling with whole and half notes on open strings.

Sister Miriam Terese practices with the children; some of them are grouped in two's. The practice period is fifteen



Left to right: Jean Ann, Sr. Miriam Terese, O.S.F., Mickey.



String Class, Grade 9, St. Joseph's Academy, St. Louis, Mo.

minutes, four days a week. Occasionally, Sister encourages the children to practice on their own, but most of them do not accomplish much by themselves. They must be constantly urged to keep at their practice since their attention span is very short. Explanations and directions must be very concrete, simply stated, and repeated many times before a phase of technique is grasped. Each child must be considered individually and allowances made for his or her limitations.

At present, ten children are playing the violin and enjoying it. Sister adds, "I am happy to be able to help them in developing a talent given them by God, however small that talent may be."

The April meeting of the Milwaukee Unit of the A. S. T. A. will be held at Saint Coletta's School in Jefferson at which time the children will present a program for the members.

Sister M. Grace Ann is publicity chairman of the Milwaukee Unit of ASTA.

Rhythm in Baroque Performance

(Continued from page 16)

and *vilis* (v) to indicate the "good" and the "poor" notes, respectively. (The French tradition was to play the good notes down-bow and the poor notes up-bow.) The train of thought is clear: off-beat or up-beat notes were *vilains* who followed the nobles and were dependent upon them. Only with the change from the static hierarchy of a class society to the dynamic, competitive equalitarianism which resulted from the success of the French Revolution and the English industrial revolution, did the up-beat acquire the urgency and the drive which now give it the function of inducing the down-beat.

The element of predictability, which is one of the outstanding qualities of graceful behavior, as it is of light rhythm, seems to be the factor that made grace one of the more stable characteristics in

the history of European art, which was almost completely aristocratic, in Catholic and "high church" countries at least, until the nineteenth century. (Secular music, especially, had almost pure blue blood in its veins.) From the exquisitely mannered poems of the Troubadours, and the manly grace of the thirteenth century sculptured knight on the Bamberg Cathedral, to eighteenth century Fragonard's "The Swing," grace flourished. Even in Michelangelo's "Last Judgment" the horror and anguish are stylized by the perfect "athletic form" (grace) of the bodies.

The question of the exact relation of a generally light rhythm to "Expressive Rhythm" needs studying, as well as the effect which thinking continuously in terms of accentuation has upon the length of the notes produced on the accents. There is also a possible relation between speech habits and national rhythmic preferences in the baroque period. Space, however, limits us to con-

sideration of the importance of light rhythm. This factor, we believe, can deliver today's performer of baroque music from his dilemma—the devil of romantic emotionalism on the one hand, and the desert of austere objectivity on the other.

Suggested Readings

Babitz, Sol. *A Problem of Rhythm in Baroque Music*.

Dolmetsch, A. *The Interpretation of Music of the 17th and 18th Centuries*.

Hawkins, Sir John. *History of Music*, Vol. 2. (constant reference to grace and elegance).

Burney, Charles. *History of Music*.

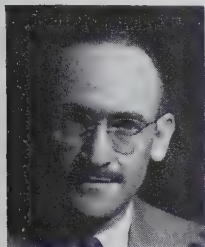
Hauser, A. *The Social History of Art*. Vol. 1, Chapt. 4, Section 8; Chapt. 5, Sections 5-9. (Chapter 5 is in Col. 2 of paper back edition).

Walter L. Roosa is Prof. of Music of the University of Illinois (retired) and former associate editor of this magazine.

California

IN THE SPOTLIGHT . . .

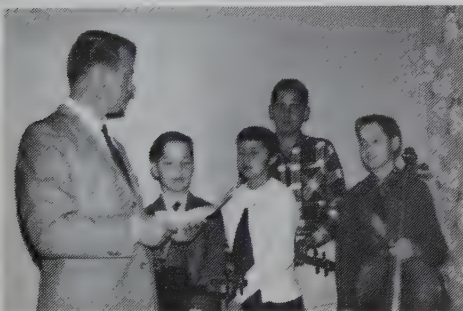
GIBSON WALTERS



Gibson Walters was born in Lamar, Missouri. His first violin was given to him by his grandfather, W. O. Walters, also a musician. "I cannot remember when I

was not playing some musical instrument or the violin," he recalls. He started playing incidental music in orchestras in the silent theatres at 12 years of age. His first principal teacher of violin was Llewellyn Roubidoux, who was a graduate of the American Conservatory of Music and a superb teacher of many fine violinists.

Upon graduating from high school, he studied at the American Conservatory on a full scholarship for four years with Mr. Butler. While at the Conservatory, he also studied with Arthur Olaf Anderson, Helen Dallam, and Leo Sowerby. During his studies he was appointed Concertmaster of the Conservatory Symphony and retained this position for four years, also winning a special award in harmony and a solo performance award playing the Mendelssohn *Concerto* with the Chicago Symphony. In addition, he won a performance award with the Conservatory Symphony for formal concert performance of the Brahms *Violin Concerto*.



Alfred Seidel's Junior String Quartet,
San Francisco Bay Area.



Mercy String Ensemble—Marjorie McFarland, Director, ASTA Bay Area Section.
San Francisco Bay Area Unit—ASTA.

In Chicago, he organized a concert trio and string quartet and, in addition, played first violin in the Chicago Civic Symphony Orchestra under the direction of Eric Delamarter.

Dr. Walters' teaching career began at Drury College in Springfield, Missouri, where, with James Robertson, he helped form the Springfield Civic Symphony. He has also taught at Emporia State Teachers College in Kansas and at the Texas University for Women in Denton, where he developed a 90-piece symphony orchestra composed entirely of women. While in Texas, he was active in educational circles as well as performing in various cities as soloist. He was Chairman of Orchestra in the Music Educators' Association as well as President of National Region Six Music Festivals. His teaching experiences also includes teaching at Idaho State College where he formed the Idaho State Symphony, a regular semi-professional organization.

After several years of teaching, he continued graduate study at the University of Iowa where special work was taken with Dr. Carl Seashore, Dr. Arnold Small, Himie Voxman, Hans Koelbel, Albert T. Luper, and others. While at Iowa, he performed with the University of Iowa quartet as well as taught in the University experimental schools. The Ph.D. degree was conferred upon him following his dissertation on "Technical problems in Modern Violin Music as found in Selected Violin

(Continued on next page)

Marjorie McFarland, ASTA member of San Mateo, presented two of her violin students, Janice McIntosh and Eddie Engleman, as soloists with the San Francisco Symphony in a youth concert at San Mateo High School on March 29th.

* * *

At the California M.E.A. convention held in Monterey, April 10-13, the string sessions were planned by ASTA. Sol Babitz, violinist, teacher, and author, presented a talk on "Revolutions in Violin Teaching," with a reception following. Another interesting topic discussed at the Monterey Convention was "Improving the Performance Level of Junior High School Strings." Among the musical offerings presented were the Cello Ensemble of the Fresno Summer High School, Malcolm Davison, Director, and the All-City Junior High School String Orchestra, Sacramento, Norman Lamb, Director.



Officers of the San Diego Section.



Ralph Merriely, conductor

The San Francisco Civic Youth Orchestra

February 7, 1960



The San Jose, Calif., State Teachers College orchestra, Gibson Walters, Conductor.

California

(Continued from page 19)

Concertos with Related Original Exercises and Etudes."

At present, Dr. Walters is a Professor of Music at San Jose State College. He is active as President of the San Francisco Bay Section of the California Music Educators' Association, as conductor of the college symphony, and as concertmaster and assistant conductor of the Santa Clara Philharmonic Symphony. He has served as state Vice-President of the American String Teachers' Association, the California unit, and was instrumental in organizing the San Francisco Bay Section of ASTA, serving as its President for four years.

Dr. Walters is now active in the second year of presenting a series of stringed instrument demonstrations and string quartet-quintet performances in the public schools of the San Jose area in order to encourage string instrument study and to assist with the development of string players.

Colorado

ASPEN YOUNG PEOPLE'S SPRING PROGRAM

Nationwide auditions are now being arranged for admittance to the Young People's String Program of the Aspen Music School, Aspen, Colorado. Local juries will listen to talented young string players of high school age who wish to participate in this Program. Having proved an artistic and educational success since its inception two years ago, the Program offers a limited number of scholarships.

Interested students should write to Dean Norman Singer, Aspen, Colorado.

During the seven weeks of the summer season (July 1 to August 18), the young people receive private instruction with members of Aspen's outstanding string faculty, such as Szymon Goldberg, Eudice Shapiro, Roman Totenberg, Ralph Hersch, Zara Nelsova, Nikolai Graudan, and Stuart Sankey. Members of the Hungarian Quartet coach in chamber music, and all students participate in the Young People's String Chamber Orchestra, with performances under the direction of Co-ordinator Harry Alshin.

The Walterses are a musical family. Gibson's parents both played on a number of instruments. Sister Miriam is a cellist in the Kansas City Philharmonic. Two other sisters, June and Betty are singers and music teachers respectively. Mrs. Walters plays the viola professionally and also teaches violin and viola privately. Both of his sons perform as well—David on the cello and Bruce on the piano and flute.

Dr. Walters is slender, medium in build, with a winning friendly personality. His live, penetrating eyes, his well formulated thoughts and expressions re-

veal a keen mind and analytical thinking. ASTA salutes this outstanding teacher of strings, whose activity and influence is being felt in the San Francisco Bay area.

* * *

The Stanford University Department of Music will be host to the Summer Youth Orchestra, July 10-24, offering Orchestra Chamber Music, Concert Series, and supervised recreation. Dr. Wolfgang E. Kuhn, Prof. of Music Education at Stanford, is in charge of the program; further information concerning this program may be secured from him.

From Colorado University

In his letter to alumni, Dean Warner Imig included the following item:

A third grader's biography of Bach: "Bach's daddy was a musician. So was Bach's granddaddy. So was his brothers and sisters and his uncles and his aunts. He was not so smart so he became a musician, too. He played the clavichord, which is hard to play. He invented the fugue, which is harder to play. He wrote about 150 fugues and had twenty kids. After that he married his cousin and went blind. He is dead."

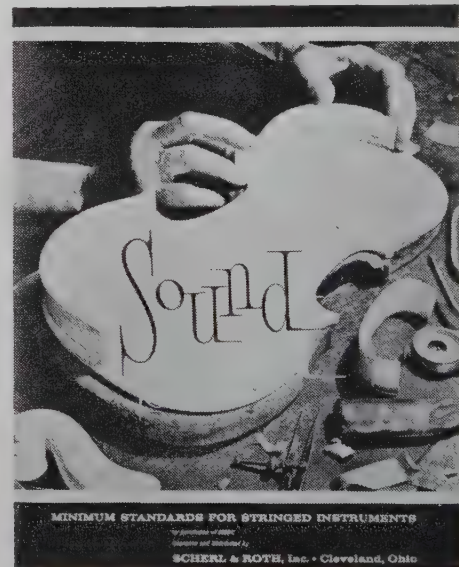
From *The Nebraska String News*



Young People's String Program, Aspen Music School.

SOUND IS NEWEST BROCHURE OF ROTH

During the recently held National Convention of MENC in Atlantic City, Heinrich Roth, President of Scherl & Roth, Inc., world renown distributor of stringed instruments, introduced his latest brochure *Sound*. Strictly an educational publication dealing with the importance of good string sound, factors affecting tone, and the tonal approach to string instruction, the booklet also emphasizes the importance and methods of proper selection and adjustment of string instruments.



An analytical discussion of sound by the noted violin merchant educator, Heinrich Roth, stresses the importance of a good instrument, properly fitted and adjusted.

In addition, there is an excellent article by Robert H. Klotman, Director of Music Education for the Akron Public Schools, entitled "A Tonal Approach to String Instruction." This article presents the how and why of the tonal approach to teaching strings with techniques as the by-product.

A copy is available for the asking by writing "*Sound*" brochure, Scherl and Roth, Inc., 1729 Superior Avenue, Cleveland 14, Ohio.

Moving?

If so, please disclose your new, and old, address to the Treasurer. (See page 4.)

Iowa

CANIN, SENOFSKY AT SUI CLINIC

Musical history was made at 11:15 A.M. on Saturday, March 12th, in Studio 105 in the Music Building at the State University of Iowa. The end-of-the-morning Violin Clinic, a regular feature of SUI's annual String Ensemble Workshop, found two International Competition winners enthusiastically helping high school violinists with playing problems at that hour on that date!

These recent winners of International competitions were Prof. Stuart Canin, head of the violin department at SUI and winner of the 1959 Paganini Competition held at Genoa, Italy, last October, and Mr. Berl Senofsky, concert artist, winner of the Queen Elizabeth of the Belgians competition for 1955.

Mr. Canin, we expected. The big inspiration of the day was to be, and *was* his performance of the Paganini Violin Concerto with the University Orchestra. Mr. Senofsky was a most pleasant surprise, and his friendly personality and genuine spirit of helpfulness were something to be remembered and treasured.

Those privileged to be present at that Clinic session in Studio 105 believe that Mr. Senofsky gained something, too, for his enthusiastic comment at the end of the morning was, "You know, I came here expecting to be bored, but I'm not! I've heard a lot of talk about how string playing is dying, but this doesn't look like it. What I've heard this morning indicates that strings are looking up!"

TALL CORN FESTIVAL AT IOWA TC

Two hundred string students and their teachers attended the annual "Tall Corn Music Festival" at Iowa State Teachers College last February 27th. Harold Klatz, concert violist from Northwestern University; Keylor Norland, violinist from Iowa Wesleyan College; and Edwin Gordon, string bass specialist from Iowa University High School, were the clinicians for the occasion.

During the day some twenty-two string quartets and ensembles played for criticism by Mr. Klatz; a violin and bass clinic was held; and two massed string orchestras, conducted by Mr. Klatz, performed. Mr. Klatz also conducted a session devoted to viola problems and played a short recital at the final concert in the afternoon.

The festival was sponsored by the Iowa State Teachers College music staff and the Iowa ASTA Unit, Norman Selsness of Mason City, President.

Plans are being discussed now for a similar event to be held next year.



Harold Klatz, clinician Northwestern University "Tall Corn Music Festival" Iowa State Teachers College Feb. 27 with James Marinos, Helen Nelson, Donna Malone, Marsha Garlinghouse, Doyce Emmert, of Mason City.

IOWA GIRL WINS
ST. LOUIS SYMPHONY PRIZE

Winner of the St. Louis Symphony Prize in a six-state competition for violin, viola, cello and string bass players is violinist Virginia Kellogg of Ames, Iowa, graduate student in music at University of Illinois.

Miss Kellogg was awarded a scholarship to the 1960 summer session at the Aspen, Colo., School of Music by the Women's Association of the St. Louis Symphony Orchestra. Grant covers tuition, room, and board for the nine-week session.

Judges of the competition were Harry Farbman, concertmaster, Max Steindel, principal cellist, and Herbert Van Den Burg, principal violist, all of the St. Louis Symphony. Eleven young artists from Missouri, Kansas, Illinois, Arkansas, Indiana, and Iowa competed.

Miss Kellogg, graduate of the Eastman School of Music, Rochester, N. Y., has studied violin with Andre di Ribaupierre, Joseph Knitzer, and Ivan Galamian. At Illinois her teacher is Prof. Paul Rolland.

Her parents are Mr. and Mrs. Leonard Field Kellogg, of Ames, Iowa.

9th International Music Competition
Munich 1960

Sponsored by the German Broadcasting Corporation, the competition this year will include Violin and Piano Duo, with the following requirements:

The candidates must choose 3 set test pieces as follows:

1st set test piece: one of the 6 sonatas by J. S. BACH (BWV 1014—1019a).

2nd set test piece: MOZART, Sonata in B flat major, K.V. 454 or BEETHOVEN, Sonata in G major, op. 96 or BRAHMS, Sonata in G major, op. 78.

3rd set test piece: BARTOK, one of the two sonatas or DEBUSSY, Sonata.

Furthermore the candidates should choose 4 works bearing in mind that the total repertoire should include all periods of style.

(If the competitors have not decided on Beethoven for their 2nd set test piece, then the rest of the repertoire must include one Beethoven sonata.)

Each duo partner must complete his own entry form which will be sent to him on request.

Total: 7 works.

THE COMPETITION IS OPEN TO: *musicians of all nationalities if born between 1925 and 1942 (incl.).*

This international Music Competition is intended for a selection of young musicians who must be of concert standard. The standards are therefore high and the prizes are only awarded for outstanding performances.

1st Prize—DM 6000

2nd Prize—DM 4000

3rd Prize—DM 2000

(One DM is about 25¢)

The competition is also open for Voice, Piano, Flute and Horn.

The competition will be held Sept. 6th to 20. Last day of entry is July 1st, 1960. For detailed information and brochure write to:

International Musikwettbewerb
Munchen 2, Bayerischer Rundfunk

For Better Tuning of the G and D Strings (Viola: C and G), insert string into peg so that when string is wound up the peg will not be in a horizontal position. A slanted position will allow for easier grasping of the pegs.

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A METHOD OF TEACHING PUPILS TO PLAY HIGH NOTES ONE

OCTAVE LOWER

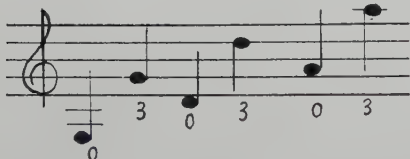
By NATHAN AARON

An octave, the interval between a given letter and its repetition in an ascending or descending series, creates many problems for beginning students and the preparation for playing high notes one octave lower should commence early in the pupil's training. As soon as the 3rd finger is placed on the D, A, or E strings the corresponding open string is played as an octave. The numbered lines and spaces of the staff should be counted in relation to the fingers, and when notes skip from line to line, a finger is skipped. In my many years of teaching I have found that very young children hear the correct pitch of the octave without much further explanation.

The advantages of being able to make octave transpositions are:

1. When playing high notes an octave lower the pupil hears them easily.
2. Testing of the pitch through the use of octaves and unisons is more accurate.
3. The pupil is able to play more difficult music, and as a consequence, he gains confidence and progresses faster.

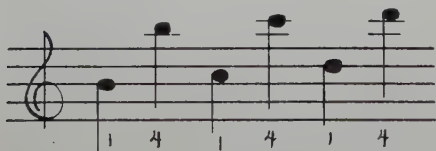
Octaves are found between the open string and the 3rd finger on the next higher string:



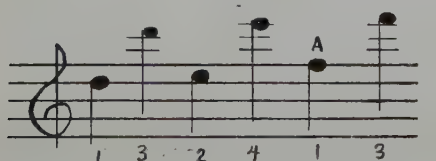
The 1st finger on a lower string and the 4th finger on the next higher string:



Successive octaves played with the 1st and 4th fingers are played in positions:



Octaves are also fingered:



When playing high notes an octave

lower the following points should be remembered:



Notes that are written on lines will be found on spaces



Notes that are written on spaces will be found on lines

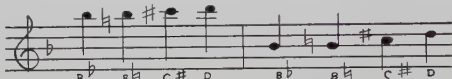
When notes skip from line to line in the higher octave they will skip from space to space in the lower octave:



Notes that skip from space to space will skip from line to line:

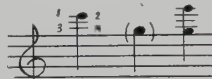


Accidentals written on spaces will be found on lines and vice versa:



The procedure to be followed to be followed:

Count down four lines and add a space:



Count down four spaces and add a line:



The following examples are from Wohlfahrt op. 74, Book Two:

No. 26 line three



No. 27 line one



No. 29 line one



In teaching pupils to play notes one octave higher, the same rules will apply, and the sign 8va—is used. The ability to play an octave higher is a must in reading orchestral music. "The Merry Widow" by Lehar will serve as an example:



'ANTIENT CONCERTS' of Pittsburgh, Pa.

The Antient Concert group is known nationally for its fine performances of the vocal and instrumental music of Medieval, Renaissance, and Baroque periods, about twenty vocalists and instrumentalists participating. Recently, having played for the M.E.N.C. convention in Atlantic City, New Jersey, the Antient Concerts is presenting this season in Pittsburgh a series of six subscription concerts, three children's concerts, and a monthly television show on WQED, Pittsburgh's educational television outlet. A series of concerts in Pittsburgh elementary schools and many out-of-town engagements help to fill out the busy schedule of this group.

Antient Concerts owns a large collection of exquisite instruments of the Medieval, Renaissance, and Baroque periods. Included are a complete family of viols—pardessus, treble, tenor and bass. Also used in some programs are a Medieval rebec and an alto Gothic fiddle. Three harpsichords and a clavichord are used alternately, and all sizes of recorders are employed.

This summer, the three founders of the group, Homer Wickline, director, Patty Grossman, and Conrad Seamen, assisted by Ruth L. Zimmerman, will attend the Post-Camp session August 23 to 30 at National Music Camp, Interlochen, Michigan, to organize a Symposium on Ancient Music and to perform for students and guests. Chamber music groups of those who play viols will be organized; all interested are invited to enroll for Post-Camp.

Inquiries may be addressed to:

Homer Wickline, Director
202 Emerson Ave.
Aspinwall, Pa.

(Continued on page 26)

Pennsylvania

NEW NEWS BULLETIN PUBLISHED

The new Pennsylvania bulletin of PSTA is entitled *THE SOUND POST*.

Congratulations to Jerry Holesovsky, President, James D. Shaw, Jr., Vice President and Secretary-Treasurer Joanne Young for their good work in organizing an obviously live ASTA unit in Pennsylvania. The third issue of *The Sound Post* announces a state meeting to be held at West Chester State College on May 7th, with violinist-conductor Dr. Constantine Johns acting as host. Samuel Applebaum, the noted teacher, author, and educator, will present a talk on violin teaching; Jim Holesovski, 16 year old cellist, will perform; and W. Lewis Knowles, string bass soloist and teacher, will present a program and talk on the string bass.

FROM THE SHORES OF MONTEZUMA TO TRIPOLI!

Believe it or not, ASTA has extended its membership beyond the boundaries of the United States. We are now in Canada, New Zealand, India, Singapore, Finland, Israel. Even our new states, Alaska and Hawaii, have ASTA members.

Don't forget to send me names of prospective members for ASTA.

GETTYSBURG CONFERENCE

Gettysburg College will be host of the ASTA String Conference and Chamber Music Workshop on August 13-20. Jerry Holesovsky and Jim Shaw of Philadelphia are helping with the organization in the state of Pennsylvania. On the staff from the nearby states will be Samuel Applebaum and Allen Warner from New Jersey and Howard Lee Koch from New York.

The Gettysburg conference was made possible by a grant from the Presser Foundation.

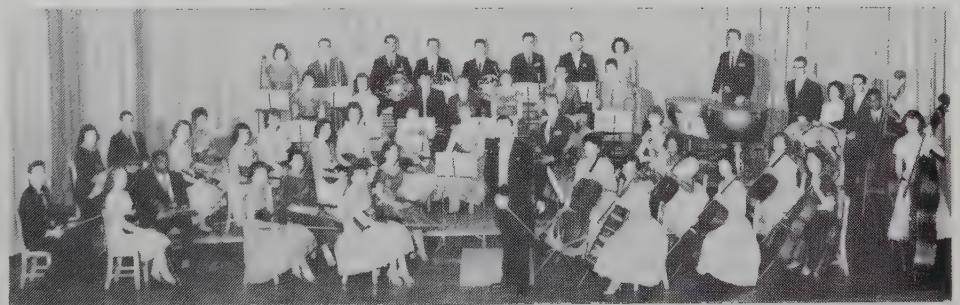
Participants of the conference will find interesting attractions besides the musical offerings. The historical battlefield, the Eisenhower farm, and last but not least, the famous TV comedian, Charlie Weaver's museum.

Indiana

THE MANCHESTER COLLEGE STRING FESTIVALS

The String Symphony was organized in 1946 when Mr. Stinebaugh joined the music faculty at Manchester College, North Manchester, Indiana. During that first year much thought and dreaming went into the emphasis of developing the string program, not only at Manchester, but throughout the state. The idea of inviting high school players to participate under a guest conductor in a portion of the concert was initiated in 1948, with 25 string players from 7 northern Indiana schools responding to the invitation. The plan seemed so successful and enthusiastically received that it has continued to the present with steady and phenomenal growth each year. Last year there were 251 registered musicians from over 40 schools and this year reservations from 45 schools passed the 300 mark. It is pleasing to note the tremendous impact this type of musical experience can have and has had in the field of music education. The idea was originally conceived by the founder of these Festivals over a dozen years ago to give qualified string players in small isolated high schools, where there is no existing orchestra, an opportunity to join with many others interested in the same type of musical expression and artistic growth. The continued enthusiasm for this annual Festival can be attributed to the willing cooperation of teachers, students, parents, and many others in making this venture a thrilling reality on our campus.

The 1960 Festival was conducted by Jim Barnes of Terre Haute on March 19.



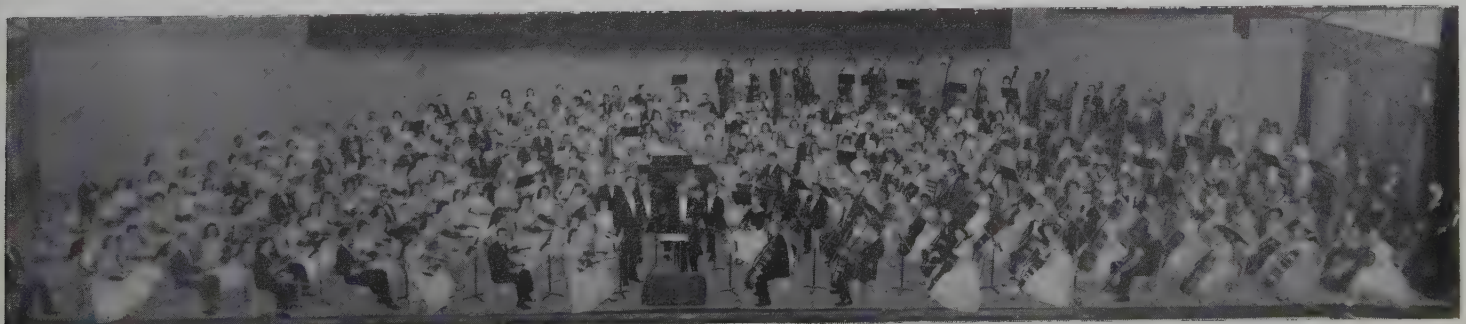
Akron Youth Symphony, 1959-1960 Season; Robert Klotman, Director.

GINGOLD TO IU

Josef Gingold, concertmaster of the Cleveland Symphony Orchestra, will join the Indiana University music school faculty next September as Professor of Violin.

Before taking up his present position thirteen years ago, the 50-year-old violinist was concertmaster of the Detroit Symphony. For seven years he was a member of the NBC Symphony Orchestra under Arturo Toscanini. He has concertized throughout the United States.

A native of Poland, Gingold studied privately in Europe and this country. He has compiled and edited orchestral excerpts, consisting of 300 works in the symphonic repertoire, published by the International Music Company of New York. This three-volume work is a standard text used by students and symphony players throughout the world.



The Manchester College String Festival Orchestra, Vernon Stinebaugh, Director.

Violin Left Hand Technique A Survey of Basic Doctrines

By DR. FREDERICK NEUMANN

(Discussion of Fingering Continued)

Another principle which is related to L. Mozart's "Ueberlegung" refers to the avoidance of the use of the same finger for successive halfsteps for the sake of clearer articulation or smoother action. The application of this principle is clearly shown in chromatic scales where the traditional fingering (a) in the example below) has in recent times been largely superseded by fingering (b)



Fingering (b) can be found in Wassmann's treatise of 1901.²⁵ A year later Schaefer recommended its use in a special study on the "natural fingering" in chromatic passages.²⁶ Earlier still, de Bériot had developed chromatic fingerings along similar lines, as shown by the following examples:²⁷



De Bériot himself, however, voices certain reservations about the use of this fingering in extended chromatic passages that involve the crossing of all the strings. He feels that, in such instances, too many shifts of the hand might be involved. Yet, when these shifts are executed in such a way that the thumb retains its place of contact with the violin neck and acts as a pivot for the movement of the hand, then this fingering is better than its author believes it to be. As a matter of fact, it is probably just as good as the one developed by Wassmann and Schaefer, which is now in common use (It might be mentioned in passing that the same technique of pivoting on the thumb is advisable for this fingering, too.).

From the same principle—the avoidance of half step shifts with the same finger—Flesch derives the following effective fingerings for major and minor sixths:²⁸



Strangely enough, he does not apply these fingering ideas to the sixths in his "Scale System," which he presented in the same book for the key of "C" and later expanded into an independent publication covering all keys. In the scales of sixths contained in this exercise book, he combines, instead, the traditional fingering for the lower positions with Sevcik's parallel use of two fingers alone in moving to and from the higher positions on the "E" and "A" strings:



Yet, the principle embodied in the above-quoted examples can be put to good use for scales in sixths in their whole length, as the following illustrations show for a major scale and one in minor:

**Only the two fingers reach up, while the hand remains in place.*



The influence of anatomical factors. Many problems of fingering stem, as Trendelenburg points out, from the asymmetrical build of the hand. One of the important facts in this connection is the shortness and comparative weakness of the fourth finger, which often suggests its substitution by the third. This practice has become more and more frequent in recent times. Usually, tonal reasons are the main motivating factor in as much as the greater strength of the third finger, the greater width of its tip as well as its fleshier texture, endow it with a capacity for a more intense and more varied vibrato as compared to that of the fourth finger.

Purely technical reasons, however, will also often favour such a substitution. For trills, e.g., it has become commonplace to avoid the fourth finger whenever possible. By the same token many a technical passage involving frequent use of the fourth finger in rapid alternation can often be eased by a similar substitution.

The handicap of its comparative shortness becomes accentuated in the very

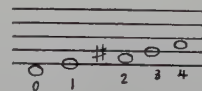
high positions where the violin body removes the base of the fourth finger further away from the finger board. Here the third finger can normally reach higher from a given hand position than the fourth and a substitution in this high region will often yield a fingering that will permit a technically easier execution, as shown by the following examples from Paganini's 7th Caprice:



A further factor pointed out by Trendelenburg in this connection is the limited independence of movement on the part of the third finger. This eminent physiologist refers to the greater proximity of the metacarpals (the hand

bones), belonging to the second and third fingers, as well as to the stronger, tighter connection of their respective extensor tendons ("Strecksehnen").²⁹

This is the basis for the well-known fact that interval stretches are harder between the second and third than between other finger pairs. For this reason, it has become customary to start beginning methods not with the more difficult C major, but with the easiest pattern for the hand, namely the one which has the half tone between the second and third finger:



Joachim and Moser, who, among others, use this pattern as the beginning one in their violin school, credit De Bériot with having been the first to

(Continued on page 26)

²⁵ *Op. cit.*, p. 22.

²⁶ Quoted by Trendelenburg, *op. cit.*, p. 160.

²⁷ *Op. cit.*, p. 136.

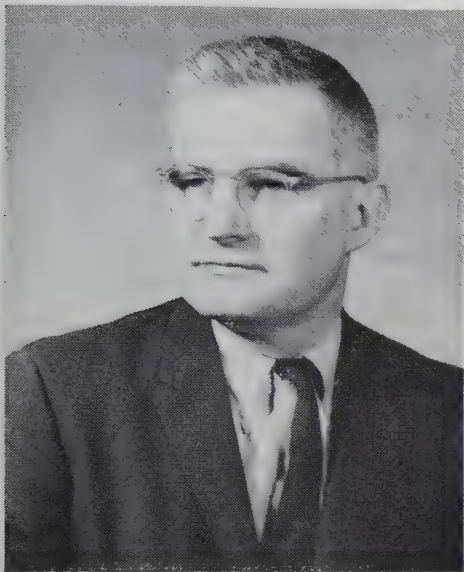
²⁸ *Op. cit.*, Vol. I, p. 138.

²⁹ *Op. cit.*, pp. 117 and 128.

Pitch Range and the Actual Pitch of Vibrato Tones

by DR. CHARLES R. SHACKFORD

As everyone knows, violin, viola and violoncello vibrato involves movement of the end of the finger back and forth through a narrow range of pitch. The relation of the actual pitch of the note itself to the pitch range of vibrato is still a matter of discussion among string players. Some believe that vibrato involves moving above and below the main pitch, while others feel that it is a movement between the main pitch and some point below. The first explanation,



Shackford.

tion, which appears in some of the methods, the *Violinschule* of Ludwig Spohr, for example, is the more generally accepted and one could give a scientific explanation of why this is so. But laboratory analysis of the actual performance of vibrato by skilled string players provides a readily grasped and certainly convincing form of evidence. Unfortunately, there is very little evidence of this type readily available to string players. That which is given below resulted from a study of intonation in actual performance which the writer carried on over a period of years.

It was discovered very early in this study that in ensemble performance of even very simple music, all the players used a certain amount of vibrato. This meant that the pitch of a tone, in vibrations or cycles per second, never remained constant but continually fluctuated through a certain range of pitch. To analyze intonation it was necessary to assign a definite frequency in cycles per second to each pitch. This frequency could not be arbitrarily chosen as any point in the frequency range of the vibrato tone but had to be determined

by what the players actually heard as the main pitch. The discovery of the pitch, within the frequency range of the vibrato tone, which players consider to be that of the actual note, provides the answer to the question whether vibrato involves movements above and below the main pitch or between the main pitch and some point below. In addition to determining the position of the main pitch in the frequency range of the vibrato, the writer was also interested to find out if vibrato in performance tends to obscure the identity of a pitch. This is again a matter of discussion among string players, especially those in quartets.

To obtain objective evidence from actual performance which would indicate the true situation in at least a few cases, a simple experiment was carried out. An electronic apparatus was constructed which produced a tone in a loud speaker roughly that of an oboe. The pitch could be varied through a range of about two octaves by turning the knob of a potentiometer in the circuit. Any given pitch could be made to sound like a vibrato tone adjusting two other knobs. One controlled the width of the pitch range of the vibrato (amplitude) and the other the rate at which the tone moved back and forth within this range (speed). In terms of string playing, this means the length of string covered in making vibrato movements and the rate at which these movements are made. The electronic apparatus was designed so that the main pitch was exactly in the middle of the pitch range of vibrato.

Three string players, members of the Boston Symphony Orchestra, participated in the experiment. The pitch of the electronic tone generator was adjusted to match that of the A string of a violin belonging to one of the musicians. When the data was analyzed, this A turned out to be 446 cycles per second. A pitch test made right after a performance of the Boston Symphony showed that the Orchestra tunes to an A of about 444 cycles per second. At the time the pitch was taken from the violin it had not been used since a performance with the Orchestra on the previous evening. Apparently the string had cooled and in contracting and becoming more taut its pitch was raised by about 2 cycles per second. Each of the three players in turn played in unison with the electronic tone an open A tuned to it, a stopped A, and a stopped A with vibrato. The pitches produced were determined from a film record made on the equipment used for the intonation study.

The numerical results are shown in Table I. A graphic presentation is shown in Figure 1. The open and stopped notes

are in all cases slightly below the pitch of the tone generator. The errors are shown in Table I in the cents measurement of musical tones; 100 cents is the pitch distance between two tones an equal tempered semitone apart. One can see that the errors are small. Anything less than about 10 cents is probably not significant. In playing with vibrato, all three musicians moved above as well as below the fixed pitch of the tone generator. In each case the mid-point or mean of the pitch range of vibrato is a pitch very close to those of the open and stopped notes and deviating in the same direction and degree from the pitch of the tone generator. While it can be pointed out that the players moved further below than above the pitch of the tone generator in playing vibrato, it is more likely that they made the same error in matching the tone generator than in playing the open and stopped tones. Thus the pitch that seemed to match that of the tone generator was the mid-point of the pitch range of vibrato. That is to say, the players' vibrato movements were about equally above and below what they perceived to be the pitch of the tone generator.

Having played in unison with a non-vibrato tone, the musicians repeated the above procedure after the pitch of the tone generator was made to sound with vibrato. The knobs controlling vibrato were adjusted until a vibrato sound satisfactory to the players was obtained. For the A (446-cycles) the extremes of the pitch range of this vibrato were two pitches (10 cycles per second) apart. The rate of vibrato was six back and forth movements along this pitch range per second. As indicated above, the electronic circuitry was designed so that the A 446 was the mid-point of the pitch range of the tone generator's vibrato. The results of this part of the experiment are shown in Table II and Figure 2. In tuning an open string and in playing a stopped note nonvibrato at the unison with the vibrato tone from the generator, it can be seen that the players very closely approached the mid-point of the pitch range of its vibrato and apparently perceived this to be the main pitch of the vibrato tone. Except for the open A of Player 2, the errors, given in cents in Table II, are very small. In the performances with vibrato, the mean pitches of Players 1 and 3 are very close to the A 446, the mid-point of the pitch range of the tone generator's vibrato. The pitch range of Player 1 almost exactly matches that of the generator, while Player 3 used a narrower vibrato whose range does not coincide quite so well. Player 2 closely approached the

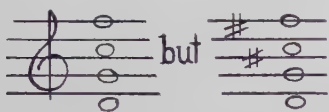
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Violin Left Hand Technique

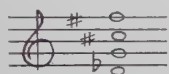
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the fourth finger in its base joint makes it approach the third more and more. Trendelenburg doubts that the same conditions prevail when the violin neck is placed higher up in the left hand, in which case the index is stretched in its base joint and the second is less bent, and where the lesser bending of the fourth finger in its base joint is favorable to its separation from the third.³⁵

With regard to the half tone between the third and fourth fingers, Jarosy himself is not consistent. Not only does he ignore it in many of his fingering patterns for scales, but when he claims that the Geminiani chord should not read:



he seems to forget that, according to his own principles, it should read:



Jarosy then proceeds to give examples to show how the "natural fall of the fingers" is to be applied to scales in all keys and other technical patterns such as dominant seventh and diminished seventh arpeggios, as well as to some examples of the literature.

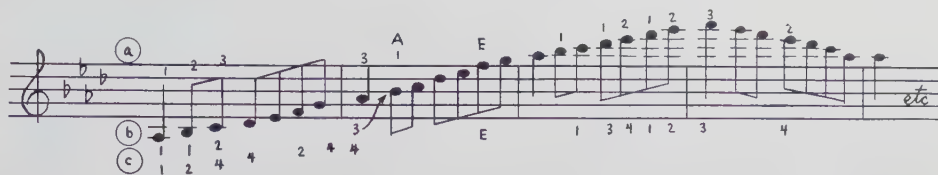
In major scales from D flat upward, he starts with the fourth finger, giving the following fingering:



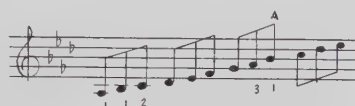
The upper fingering for the five highest notes deviates from the 'natural fall' and is given by Jarosy "for velocity" which is an admission that the 'natural fingering' would be less effective. This fingering has, no doubt, certain assets. The half tones between the second and third fingers clearly lie easier in the hand; also, there is the same pattern for the first two octaves and a similar one for the highest octave. Yet, some violinists might have objections to the change of position into the traditional fourth and seventh; in the given rhythmical pattern, these shifts lie quite well, but a change of rhythm that would eliminate the stopping places on the tonic would considerably lessen the smoothness of this fingering.

For E flat and all the scales above (E, F, F Sharp), he gives the same pattern. For A flat the application of his principles leads to very strange consequences. Here fingerings (a) and (b) have to

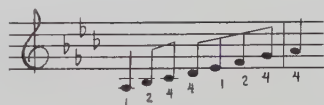
pay for the avoidance of the whole tone



between the second and third finger with two shifts for the lower two octaves in going up and two shifts in going down. The first of these, in either case, is a whole tone shift by one finger, which in fast playing is almost certain to produce a smear-like effect and is certainly injurious to clear articulation. The second shift which coincides with a change of string is especially awkward; defensible in the given rhythmic context, it is hardly so in a different one such as:



In fingering (c) the principle is pushed to the limit of absurdity. This seems like being penny wise and dollar foolish.



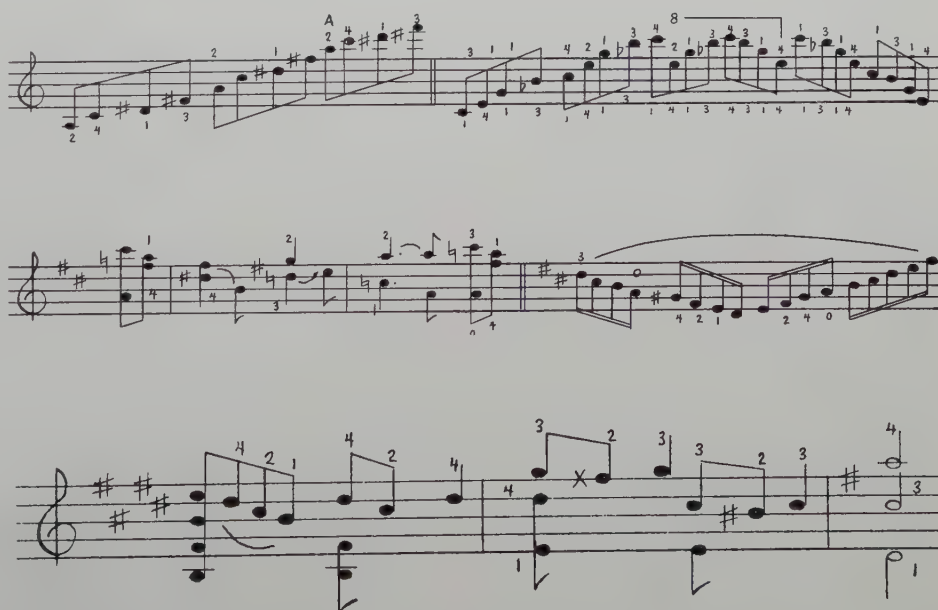
It is impossible to deny the extreme awkwardness of such a fingering, which substitutes the successive use of the fourth finger, which is least adapted to carrying out fast shifts, for the obvious

use of the third, only in order to abide by the principle of not using a whole tone between the second and third finger. Meanwhile the author does not seem to realize that he is violating at the same time another self-styled principle by moving the fourth finger in the clumsiest possible manner from its 'natural' place to one which is not supposed to be 'natural' any more.

This fingering is defensible only for persons with a crippled third finger; for all others, it is obviously out of the question.

This application affords an interesting illustration of how a principle, though sound in itself, can be compromised by exaggeration and blindness to the fact that other, contradicting principles might limit its use. Jarosy has no doubt a valid principle at hand, at least inasmuch as the greater ease for the whole tone between the first and second, and the half tone between the second and third finger is concerned, and it is perfectly legitimate to try to base fingerings on this insight. In some instances, the results are interesting and worthy of note. But in ignoring any other consideration that has to enter into the choice of fingerings, he largely defeated his own purpose, especially when he arrived at results like the above fingering (c) which loses any connection with practicability and even common sense.

That within its legitimate range the principle yields good points is shown in the following examples from his treatise:



(to be continued)

³⁵Op cit., pp. 178-179.

Pitch Range

(Continued from page 25)

upper limit of the pitch range of the tone generator but went considerably below the lower limit so that his mean pitch was 10 cents lower than that of the generator. One might say, perhaps, that in this case the player felt the main pitch of his vibrato note to be above the mid-point of vibrato range. Considering all the evidence though, it seems more likely that his deviation was simply the result of human error. While he tuned his open A string to a pitch below the mid-point of the pitch range of vibrato of the tone generator, his stopped A was almost exactly on it.

From this experiment involving three very skilled and experienced players, it appears that in performing with vibrato, movements were made about equally above and below what appears to have been felt as the main pitch of the note and that in hearing a vibrato tone, the

main pitch was perceived to be about the mid-point of the pitch range of vibrato. It also appears that a suitable vibrato does not confuse the identity of the pitch of a note. The errors in matching the pitch of the vibrato tone of the electronic tone generator were no greater

than those in matching its non-vibrato tone. Dr. Charles Shackford

Dr. Shackford is a graduate of Yale and Harvard Universities with a major in composition and musicology. He is active in the Musicological and Acoustical Societies and presently is organist and choir director of the Arlington, Mass. Unitarian Church.

Editor's Mail Box

(Continued from page 26)

and Leonard Sorkin of the Fine Arts Quartet use this method; Szigeti, as well as many other fine players, uses this position much of the time. In "Position 2" the neck rests around the joint of the 1st and 2nd member of the thumb; players falling into this category are, according to my observation; Francescatti, Szigeti, Heifetz, and Kreisler. Those with a tendency toward a low thumb, "Position 3" i.e., supporting with the nail member of the thumb, are Milstein, Stern, Primrose, and Spivakowski. None of these players would have the thumb completely under the center of the neck with its tip, as you suggest, but this method also has its champion in Mr. Aranoff of Philadelphia, who, as reported to me, keeps his thumb completely at the bottom of the neck and allegedly advocates this method.

Personally, I lean toward Position 1, 2, myself because the main member of the thumb is stronger by nature; therefore this technique involves less tension in the hand. However, I find that those players with relatively broad hands, short thumb, and fingers, who find this style cramping, should be permitted to use the more suitable low-thumb style.

I believe it is a mistake, however, to change the style of a player whose technique and intonation is securely established in one of these styles. It would have been indeed a misfortune if a zealous teacher had tried to change the style of the fabulous Milstein from "Position 3" to "Position 1". No doubt the exemplary tone, technique, and intonation of this great violinist finds natural fruition through his Position 3!

PAUL ROLLAND

TABLE I
Evaluation of Non-Vibrato Tone
Pitch heard: 446

Player 1	Pitch Played	Deviation in Cents
Open A	444.44	-6¢.
Stopped A	445	-4¢.
Vibrato A	range 440-448.75 mean 444.25	-7¢.

Player 2	Pitch Played	Deviation in Cents
Open A	444.4	-6¢.
Stopped A	446.65	+3¢.
Vibrato A	range 438.75-450 mean 444.5	-6¢.

Player 3	Pitch Played	Deviation in Cents
Open A	445	-4¢.
Stopped A	444.3	-7¢.
Vibrato A	range 442.5-448.5 mean 445.5	+2¢.

TABLE II
Evaluation of Vibrato Tone
Pitch heard: range of vibrato 441-451,
mean pitch 446

Player 1	Pitch Played	Deviation in Cents
Open A	447.25	+5¢.
Stopped A	447.40	+5¢.
Vibrato A	range 441.5-450 mean 445.75	-1¢.

Player 2	Pitch Played	Deviation in Cents
Open A	444.05	-8¢.
Stopped A	446.5	+2¢.
Vibrato A	range 436.75-450 mean 443.50	-10¢.

Player 3	Pitch Played	Deviation in Cents
Open A	445	-4¢.
Stopped A	444.8	-5¢.
Vibrato A	range 442.5-447.5 mean 445	-4¢.



Figure 1 Performance at the unison with a tone of fixed pitch.
Pitch of the tone generator is shown above the scale.

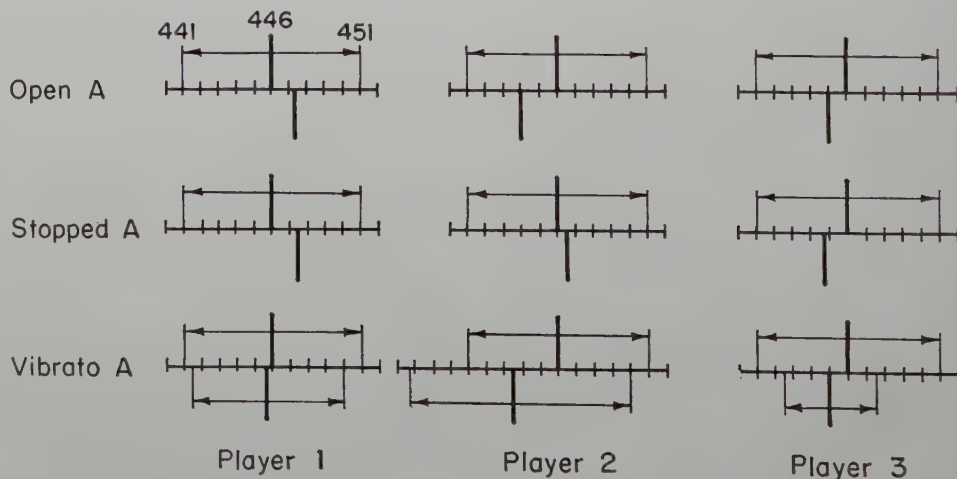


Figure 2 Performance at the unison with a vibrato tone.
Pitch range of vibrato of the tone generator is shown above the scale.

Teamwork for Better Results In Instrumental Teaching

by MARGARET BEREND

If we wish to improve present methods of musical education, we must state a clearly defined goal, and each integral part of education, Kindergarten, Elementary School, Junior and Senior High Schools and the various agencies for teaching music should participate in the program of musical education in a planned way, aiding the child step by step and always focusing attention on this ultimate goal.

The goal of music education should be to channel a larger number of people into self-expression through music. This can happen through understanding the real meaning of the music so thoroughly that we can identify ourselves with its content and its mood.

My suggestion is that good teaching will not only accelerate the development of very talented students, but will heighten in a considerable measure the level of achievement of the average students as well.

Just as a medical patient's complaint cannot be viewed out of context through a single symptom, but must be "tested" in light of his general health condition. So, too, instrumental teaching would be more effective if it would not be viewed as an isolated problem. Instrumental teaching should be begun in a musical atmosphere already prepared.

We have two leading threads: The first is what nature shows us—that no living creature is able to skip any single step of evolution; in his embryonic stages man has to live through all scales, beginning with the most primitive living cells. The child's way towards artistic instrumental play should parallel this involvement from primitive to complex. Many centuries ago the origin of music must have evolved from a desire to express fear, love, or prayer through a soft or hard, timid or more colorful shading of the human voice which was more expressive than his usual speech. These feelings created the melody of song, its rhythm the reflection of man's heart-beat and his body motions. When man discovered artificial sounds (i.e., instruments), he tried to transpose his songs to these instruments. The child should grow musically the same way. The first step for him is thus not to learn an instrument, but to be able to sing. When the child plucks his first song on the violin or plays it with his bow, this should be the mirror of the deep experience of his having sung it before.

But we have a second leading thread, too. If we study the other end of the evolutionary scale, we can perhaps find

out what made our outstanding performers great. There is, of course, a simple answer—their talent. But what is talent but the capacity for deep understanding coupled with the ability to express what has been understood through perfectly obedient hands. First things come first. It is the understanding that has to lead our hands. So whether we look from the roots to the top or from the top to the roots, tracing in either direction, we find that it is the song, the music, that guides our instrumental technique.

Thus, six and seven year old children became acquainted with reading music, without the complication of sharps and flats. The notations through hand movements made the otherwise abstract sounds meaningful to the child; even the raising or dropping of the melody was reflected in these hand and arm signs.

The music schools in Hungary continued what had been started in the elementary schools. Thus, all who had a naturally good ear for music entered music schools. There, twice a week, they were thoroughly trained under the guidance of a specialist solfeggio teacher.

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Hungarian String Quartet

ALSO, YOUNG PEOPLE'S STRING PROGRAM for high school ages

Write: NORMAN SINGER, Executive Director and Dean, Music Associates
of Aspen, Dept. S, 161 West 86th Street, N. Y. 24, N. Y.

Before the League of Composers in 1946, a great contemporary composer, Zoltan Kodály, gave his educational program with these suggestions in condensed form at a meeting in his honor in New York:

We should eliminate the boundaries between professionalism and amateurism.

We should aim for better teaching methods in the schools.

There should be more emphasis on singing.

Kodály's suggestions were realized in his own country, Hungary. Of course, because of his popularity all music teachers joined him enthusiastically. It is quite interesting to follow his procedure and examine its results. The reorganization of teaching methods was carried out in the following way: They introduced in the public elementary schools a system of teaching children to sing folksongs and children's songs through solmization with the movable "do." With the visual aid of hand movements every syllable (do-re-mi-fa-sol-la-ti-do) has a unique hand symbol, and these movements accompany the music.

The use of solmization with the flexible "do" was not at all a new idea, but earlier had been used only sporadically. In Kodály's plan, it became effective not only because all children in Kodály's native country were introduced to it, but mainly because the hand movements brought the singing so close to the children that they lived the melodies even bodily. These movements served as a means of communication to them and as a sort of first sight-reading, first music-writing with the aid of these signs at a very early age.

During the year they learned 50 or 60 folksongs by heart with solmization, music dictation, sight-reading, two-part rhythmical activities, and the elements of two-part singing.

After this year of training, young music students knew their musical mother-tongue: they could sing. Only then did they start to learn instruments. And after having acquired a good basic foundation in the technics of their instruments, they then entered orchestra or chamber music ensembles. But the solfeggio training did not stop; it went on for years with more and more difficult tasks set for the advancing students.

After a remarkably short time, five or six years, the results were amazingly rewarding. Children's choirs appeared like mushrooms everywhere. These choirs, performed with precise intonation, phrasing, and dynamic shading, demonstrated that the children knew what they sang. Almost every school sent a choir to celebrate the 70th birthday of the composer. This unusual birthday celebration lasted for many days. Elementary, high school, and college students performed compositions by Bartók, Kodály, and other contemporary composers at the auditorium of the Ferenc Liszt Academy.

This emphasis on singing had a great effect on the instrumental teaching as well. Children became accustomed to singing their instrumental pieces before learning them on their instruments. Through this method of practice, their musical understanding increased and

(Continued on next page)

Teamwork for Better Results

(Continued from page 29)

their performance gained life. They accomplished far more than the ability to play black notations on white paper.

By contrast, in the first half of the century, the trend has been rather to give children a more thorough mechanical training as early as possible, with the aim of promoting possible child prodigies. The achievement of the *current method* is to reach advanced technique through musical understanding. The technical difficulty of played material is carefully graded, in order to allow musical perfection from the start. Indeed these children play at their competitions, exams, or recitals as young artists.

The instrumental teacher's demand that students sing and know the composition before their hands learned it was easily accepted, since it was an old tradition in the country. In the first decade of this century, a dedicated music educator, Sandor Kovacs, emphasized the necessity of this working method.

Kovacs died soon after having published his essays, but his ideas inspire students even today. We meet many of these inspired students today as well-known performers. Pianist Louis Kentner, after his recital with the New York Philharmonic, confessed in an interview, "I always learned my whole repertoire by heart before I started studying it at the piano." Szigei advocates the same. Indeed, the instrumental player doesn't just touch his instrument with his hands; he really plays it with his mind and heart.

However, we need to acquire a good working technic, too. This is indispensable in expressing musical meaning. For example, as string teachers we must be certain that, at the very beginning of instrumental study, the first innervation should be the right one:

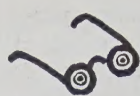
It should be based on correct body balance.

The source of the needed energy should originate from free body movements.

The technic should be comfortable and sensitive, capable of any change any time.

With expert guidance this method can be easily taught. Well-trained instrumental teachers should be at hand when public schools wish to organize orchestras. Every child may be a potential artist, and it is a sin to punish hundreds and hundreds of string players with stiff arms because of a poor first start. How many talents have been lost this way?

To change bad habits is much more difficult than to learn correct habits in



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(Continued on next page)

the beginning. If we really desire the best results, public schools, music schools and private teachers must cooperate with each other. When I ask for help on the part of the elementary schools in teaching children to carry a tune with correct intonation, I ask on the other hand that music schools help to create better orchestra players.

Of course, the music schools and private teachers can participate in this common work only if they were invited to do so. Perhaps it may be arranged that instead of teaching all their students in the central building of their music schools, students could be taught in the afternoons in school buildings which are located nearer the students' homes. So children would be able to take instrumental lessons more than once a week, which would be desirable. Since we are in competition in every field with Russia, let us remember that the Soviets give instrumental lessons to their students three times a week.

If we analyze this planned cooperation between music schools and elementary public schools, we have to ask ourselves too whether we really have the right to require that one kind of school help another. The aim of the elementary schools is different from that of the music schools. The former's task being to give well-rounded, general education to every child. The role of music is many-sided within the frame of the

elementary school. Sometimes music is used for quieting children after the excitement of games, sometimes to relax them after strenuous reading or counting. Often music appears in combination with other arts; or as an accompaniment to organized dance; or as an inducement to creative dance movements which the child improvises for himself. And sometimes this is connected with a third element; dramatization.

However, at present, there is a real insufficiency in the elementary schools' singing practices. Children say the words to the singing games, and often the teacher, or perhaps a record, carries the melody. But the attention of the children is on the game and words only. If we want to create singing children, then we have to find games where all the fun comes from reproducing the melody.

In conclusion, if we really wish to raise the level of musical understanding, a cooperation between elementary and music school teachers should bring amazing results. But the left hand should know what the right hand is doing—and help.

Miss Berend is a successful violin teacher in New York City. For the reader interested in this visual and motionaid for thorough solmization, additional material is available. For diagrams of these helpful signs and hints on their introduction to young children, please write to the author through this paper.

IN MEMORIAM

As we go to press news has been received of the untimely death of Prof. Allen Warner, teacher and virtuoso player of the string-bass at Rutgers University, New Brunswick, N. J. Mr. Warner had a sudden heart attack on April 27th



Allen Warner

following a string demonstration in the schools of Sussex County in New Jersey.

Mr. Warner has recently demonstrated string-bass teaching techniques during the Atlantic City Convention and was slated to be on the faculty of the Gettysburg String Convention in August. He will be missed by us.

Ohio Unit Announces the Put-in-Bay String Festival

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For applications to the workshop, write to Mr. Robert Klotman, Director of Music Education, Board of Education Building, 70 N. Broadway, Akron, Ohio.

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VIOLA

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by Berta Volner

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Harold Klatz

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